

INLAND STEEL COMPANY

CHICAGO 3, ILLINOIS

October 12, 1956

Mr. George Grammer
126 East 24th Street
New York, New York

Dear Mr. Grammer:

I have received your wire pertaining to your Industrial painting which I recently purchased for the Inland Steel Company's collection of American artists for their new office building through the Downtown Gallery. As the picture was in storage at the Art Institute of Chicago, I have requested them to Air Express the painting to the Art Center at Fort Worth, Texas at their expense.

At the close of this Show will you kindly give the proper instructions so that the picture is returned to the Art Institute marked for the Inland Steel collection.

In conclusion, I would like to say that we liked your painting very much and consider it a great addition to the group.

Sincerely,

Leigh B. Block

LBB:jl

cc: Mrs. Bush - Art Institute of Chicago
Miss Halpert - Downtown Gallery - New York

not to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 27, 1956

Mr. Milton Goldman
22 East 80th Street
New York 22, N. Y.

Dear Milton:

This is my first breathing spell, and I am taking
advantage of it by answering your very delightful note.

Indeed, it was great fun for me that evening including
the final touch of our real estate friend at the next
table and his girl friend who asked me how I rated four
handsome men. It set me up quite a bit.

As I wrote to Mr. Weissberger, I am eager for a return
engagement and as soon as my very good cook returns
from his vacation, I shall see whether I can induce
you-all to come up to the floor above which you call
ultimate in living. I'll tell you about it sometime.

Sincerely yours,

HCH/ek

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September 27, 1956

Mr. John Rosenfield
Dallas Morning News
Dallas, Texas

Dear Mr. Rosenfield:

I am writing to you at the suggestion of Betty Marcus, who seemed most interested in having our current exhibition or part of it sent to Dallas for the Young Collector's Show.

We thought it best to remove the unsold items and to make as many replacements as possible with examples which were not hung because of space limitations, or where we bought more than were catalogued. All in all, we can send you those checked in the catalogue or substitutions, indicated with a letter S.

Budworth gave us an estimate for packing amounting to approximately \$175. The shipping charges may amount to \$125 or less by railway express and a considerably smaller sum via fast freight.

Under separate cover, I am sending you a selection of photographs which we have available so that you may have a general idea of the contents. Would you be good enough to return whatever prints remain?

Incidentally, several of these pictures were withheld from sale during the exhibition because museums were interested in including these artists in future exhibitions, and we felt that it was more advantageous for these artists to be further promoted than for us to make immediate sales.

No doubt, you can obtain duplicate copies of the major reviews which appeared as follows:

New York Times	September 9
Herald Tribune	
(Book Review Section)	September 9
Vogue	September 1
Time Magazine	September 24

We are closing the show here on October 5th and can make the shipment thereafter at your convenience.

Sincerely yours,

EMG/ek

cc/ Mrs. Betty Marcus

October 11, 1958

Mr. John Coolidge
Fogg Art Museum, Harvard University
Cambridge, Massachusetts

Dear Mr. Coolidge:

During a recent visit with Ben Shahn, we made a tentative selection of paintings for the exhibition at the Fogg Museum. Since many of these will have to be borrowed from museums and private collections, it is important to get started considerably ahead of the opening date.

Will you, therefore, be good enough to let me have the actual exhibition dates you decided on after my letter addressed to you of September 21st. Also, will you give me some idea of the space allotted for the exhibition so that we may have some idea of the number of paintings, drawings and prints you can hang. May I hear from you shortly?

My best regards.

Sincerely yours,

EGH/ak

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September 29, 1956

Mr. William Lieberman
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Bill:

As I mentioned briefly, Charles Sheeler has inquired several times about the two prints and two books we sent to you on approval on April 4th. As I recall, one of these was about to be purchased by someone but I heard nothing further.

Will you please give me the latest report and if nothing has happened, perhaps it would be best to return these to him.

I hope you will join us at our party next Wednesday, October 10th.

Sincerely yours,

EGH/ek

October 16, 1956

Mr. Robert L. Grevell
Thomas Y. Grevell Company
432 Fourth Avenue
New York 16, N. Y.

Dear Mr. Grevell:

Thank you for sending me a copy of "Painting in America"
by E. P. Richardson.

I shall certainly "draw attention" to this book and look
forward to reading it now that our exhibition is opened
and we are somewhat back to normal.

Sincerely yours,

RSG/ek



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DALLAS YOUNG COLLECTIONS

Dallas, Texas
September 25, 1956

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

You will see from the mimeographed material the history of the Young Collections organization here in Dallas. We have had shows for five years now and have a working membership of two hundred and fifty. We expect that at the time of the Show this year we will add at least a hundred new members.

In recent Shows we have sold about twenty percent of the pictures exhibited. In some cases the pictures have been selected by Museum Directors across the Country and in other cases, as this year, they have been selected by the Galleries who sent the paintings.

A \$100 prize is offered to the artist for the best work in the Show, selected by a qualified authority in the arts field and a \$25 prize is awarded the work voted best by the members attending the opening of the show.

We would be very pleased to have a selection of five items from your gallery. We are including oil paintings, drawings and works in mixed media, as well as sculpture weighing less than fifty pounds. We want a balanced show of modern and traditional works to give a variety of choice to beginning collectors. We will pay express charges both ways; packing to be done by shipper for which a reasonable charge will be paid by Young Collections. Berkley Express Company, 526 West Broadway, New York will handle crating and shipping if you so desire. Insurance is provided by Dallas Museum of Fine Arts; you should insure for no more than \$550 in transit. Young Collections take a commission of ten per cent on all works sold to cover cost of Show.

Please let us know right away if you will be able to work with us on this project and let us have a list of the works of art, together with whatever biographical data you can give us on the artist so that we can prepare the press releases.

Very sincerely,

Waldo Stewart

Waldo Stewart
Committee Chairman
Young Collections
3020 South Haskell Avenue
Dallas 23, Texas

WS:ip
Encl.

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September 20, 1958

Mr. Waldo Stewart
Committee Chairman
Young Collections
3020 South Haskell Avenue
Dallas 23, Texas

Dear Mr. Stewart:

We shall, indeed, be very glad to cooperate with you in selecting five objects for your forthcoming exhibition. A list will be sent to you very shortly.

Sincerely yours,

ZGH/ek

October 18, 1968

Mr. Thomas Messer
Institute of Contemporary Art
138 Newberry Street
Boston, Massachusetts

Dear Mr. Messer:

When Ben Shahn was here a few days ago, he mentioned that you were interested in having an exhibition of his drawings and prints but did not indicate when this was to occur.

Since we have arranged for a large exhibition at the Fogg Museum November or December, and a smaller one subsequently at the Virginia Museum in Richmond, it is very important for me to know your schedule. Won't you please write to me shortly?

I hope that you are happy in your new home. My best regards.

Sincerely yours,

EBR/ok

October 16, 1956.

Dear Mrs. Malpert:

Many thanks for your kind letter. I could not answer untill now because I did not know when I would have the opportunity to send the paintings to you. Today Paula was so kind to take over this job, so the crates will arrive there in a few days. Please drop me a note as soon as you got them.

I bought the paintings between 1930 and 1932 may be a little bit earlier. I paid for the Nolde 6000 German Marks (around 1500 american Dollars) and for the Feininger 1500 German Mark (around 475 American Dollars). It is a pity that Valentin took the Feininger out of a wonderfull broad dark silvery framé with a glass-plate in it. The glass enhanced the lustre of the the painting so wonderfull that the cubes were shining like transparent glittering crystals. He did it to send the picture to an international exhibition in South-America which was cancelled in the last moment. At that time I was not yet in America. Paulas exhibition here was a full success. The small cracks on the lower part of the Feininger started to appear last winter but are not progressive.

With many thanks
Sincerely yours

W. Feininger

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PA with
meeting slip

September 29, 1956

Mrs. Arthur Dintenfuss
D Contemporary Paintings
Hotel Dennis
Michigan Avenue and Boardwalk
Atlantic City, New Jersey

Dear Terry:

Several days ago, I had occasion to see Sara Kuniyoshi and asked her about the exchange of the two paintings. She, too, is completely amenable and we agreed that it can be treated as an even exchange but that your decision will have to be final as you know how embarrassing it is to have sold pictures appear again in the gallery.

Thus, if you make this decision, there will be no problem involved whatsoever and perhaps your husband will be happier with a substitution.

Sincerely yours,

ESH/ek

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October 11, 1956

Mrs. Stanley Wolf
1 Shore Road
Kenilworth
Great Neck, Long Island

Dear Mrs. Wolf:

As I promised, check in full payment for the four
pictures is enclosed together with the invoice in
duplicate. Would you be good enough to sign one
copy and return it to us for our records.

X We shall retain the other pictures here on a con-
signment basis, subject to 10% sales commission on
the prices listed in the enclosed.

Won't you please let me know your final decision
regarding the Toby, so that we may either offer it
for sale or - if you prefer to keep it - we can
return it when the Kuniyoshi drawing is delivered
to us. In any event, you may be sure I will do all
I can to be of assistance. Please remember me to
Mr. Wolf.

Sincerely yours,

EGH/ek
Encl's.

18 Hyde Park Gate
Kensington, S.W.7.

Western 5723.

October 3rd 1956.

Dear Mrs. Halpert - I am
pleased that you are pleased
with the sculpture you
bought. I don't remember
selling the Madonna & Child
for \$282 that is £100.
For I have always put
£150 upon it. If I could
sell it to you for the
\$282 I make hardly any
thing out of it as the
cost of buying is about
£50. I would ask £150

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The Cleveland Institute of Art
Magnolia and Juniper
Cleveland 6, Ohio

Gentlemen:

Please send us your catalogue on the "Americans in
Europe" show. Thankyou.

Sincerely,

Gladys R. Haskin
Librarian





COE COLLEGE

CEDAR RAPIDS • IOWA

PUBLIC RELATIONS • NEWS SERVICE

October 19, 1956

Dear Miss Halbert:

I am enclosing some material I thought you might be interested in seeing. The two folders are promotional pieces for our annual Auditorium Series and a program of new adult courses in the fine arts.

This series of three courses appears to be a great success already on the basis of advance registration and we are planning to improve the program next year with advanced sections in the three areas. We also will bring to Coe prominent lecturers who will meet informally with these classes.

The educational, cultural and public relations affect of such a program is obvious. A greater understanding of the arts creates a greater appreciation and interest and in the long run, larger audiences for activities of this kind sponsored by the college. In addition it provides an opportunity for townspeople to become acquainted with a significant number of faculty members. Frankly, there is every reason to hope the program will be as much fun as it will be informative.

I'd like to reissue an invitation to visit us when you are out this way.

The Elliotts join me in sending their best.

Sincerely,

Richard D. Pinney, Vice-President
In Charge of Public Relations

RDP:mf

Miss Edith Halbert
Downtown Galleries
32 East 51st Street
New York, New York

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September 27, 1958

Mrs. George Donohue
154 Buffalo Avenue
Niagara Falls, New York

Dear Paula:

Through the grapevine, I keep getting reports of your forthcoming one man show and assume that you will be present for the event. It would be nice to see you and George.

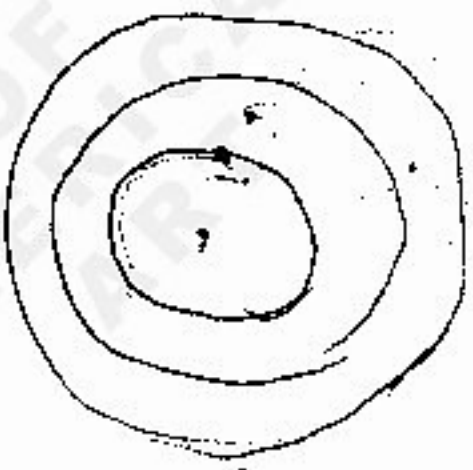
Incidentally, the nice man you sent here told me about some pictures he was interested in placing and I am interested in purchasing. For the life of me, I cannot recall his name and I did not take his address as he told me he would communicate with me in the very near future. Can you supply this information for me, as I should like to know what his intentions are before making any other purchases at the moment. Do let me know when you are coming.

Best regards.

Sincerely yours,

EGH/ek

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AMERICAN ACADEMY IN ROME

ANGELO MASINA
(PORTA & PIAZZA)
ROME

CABLE ADDRESS
"AMACADMY"

Mrs Edith Halpert
Downtown Gallery
32 East 51 St
New York 22 N.Y.
Dear Mrs Halpert,

Oct 2, 56

Have just sent off a crate to you with 2 "piadors" and three "Donna da Trastevere" and requested Bollinger to send them subito so you shall receive them in about a month or less.

These pieces have the gold bronze patina that I've used on all my pieces here (I think it's better than painting the "Donna").

In regard to the prices they are:

2 "Piadors"	at \$200. @	\$400.-
3 "Donnas"	at \$225 @	\$675.-
1 crate	at \$6.00	\$6.-
Total		\$1081.-

I've not received any communication from the Contemporaries Gallery as yet. but needless to say I would be really interested in a gallery situation with the Downtown, if such an opening exists.

Was very pleased with the publicity of the show, as we all were.

The season has started off very well indeed as I've several new pieces on their

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This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD

SYMBOLS

DL = Day Letter



LB554

L LLB303 NL PD AR=LOS ANGELES CALIF 1=

MRS EDITH HALPERT, THE DOWN TOWN GALLERY=

=32 EAST 51 ST NYK=

HAVE FIRM OFFER OF \$9.00 FOR MARIN WATER COLOR WHITE
MOUNTAINS NEW HAMPSHIRE PLEASE ADVISE IF YOU AGREE TO
SELLING AT THIS PRICE=

FELIX LANDAU=.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

GUARENAS COUNTRY CLUB, S.A.

EDIFICIO ARISAN - TELEFONOS 71 68 77 71 48 41

APARTADO 4693 DEL ESTE

CARACAS - VENEZUELA

URBANIZACION
CAMPESTRIZ

Caracas,
October 10th, 1956.

Mr. William Zorach,
c/o: Architectural Forum,
9 Rockefeller Plaza,
New York City 1, N. Y.


Dear Mr. Zorach:

We note from a recent article in Architectural Forum that the sculpture that you did for the Bank of the Southwest in Houston was not accepted.

In view of the foregoing we are wondering if you would be interested in our acquiring this sculpture. We would like to have it adorn the entrance of our Guarenas Country Club Development close to the city of Caracas.

Kindly let us hear from you on this subject.

Yours very truly,
GUARENAS COUNTRY CLUB, S.A.


Robert T. Brinsmade
President

RTB:cm.

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CLARENCE P. HORNING
ARTIST-AUTHOR



JOHN T. ADAMS



W O O D C A R V E R

208 EAST 46TH STREET, NEW YORK, N. Y.

MURRAY HILL 7-7362

October 2, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for the courtesy extended on our recent visit to your Gallery in connection with the search for the American Eagle.

We trust that you have had time to contact the Shelburne Museum and that you will be successful in your efforts to obtain permission for us to reproduce many of the excellent black and white photos in your collection.

We look forward to having further word from you when these pictures are available.

Again, our many thanks for your interest and courtesey in this connection.

Sincerely yours,

Clarence P. Horning

CPH:cws

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Mrs. Edith Halpert
Page -2-
October 17, 1956

It seems to me that you do not understand that this labor and material was essential to the job of hanging the mural and had nothing to do with the foot rail or other measures taken to protect the mural by Drake.

You agreed to pay all costs over \$265.00 when the Cowles and Dr. Harmon consented to stretcher mounting. This seems like a clear, simple statement of facts. The Ringland-Johnson bill is part of this cost and we would be extremely grateful and eternally thankful if you would accept this responsibility and pay the bill.

Sincerely,

EERO SAARINEN AND ASSOCIATES


Joseph N. Lacy

JNL:rw
Enc.

cc: Mr. Carl A. Kasten

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BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME



MRS
EDITH GREGOR
HALDETT.
THE DOWNTOWN
GALLERY
32 E. 51ST ST.
NEW YORK 22
N.Y.
U. S. A.

First fold here

STANLEY WILSON
Sender's name and address
10. BURLINGAME ST. PARK
1. BALL MALL EAST.
LONDON S.W.1.
ENGLAND

Second fold here

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

To open cut here

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22/9/54

Mr. Edith G. Halpert
the Downtown Gallery
32 East 51st St.
New York City.

Dear Mrs. Halpert:

I'm very happy to hear you took 'Sink with
Dishes and Cherries' - its one of my favorites and very much
in the direction my work is taking now.

I've sent a letter to a friend of mine, Tom Shoemaker,
and he will drop by your gallery and pick up the
other things. My parents might ~~might~~ also be by
and they could do it too, but I'm not sure
that they will be able to make it.

Hope the show is going well -

Sincerely yours -

Eric von Schmidt

Get a receipt

October 8, 1956

Mrs. Stanley Wolf
1 Shore Road
Kenilworth
Great Neck, L.I., N. Y.

Dear Mrs. Wolf:

As I mentioned during our recent telephone conversations, it is imperative that I have the final prices from you on the ten paintings which you shipped to us for sale.

I have been holding up two perspective clients, as there seems to be little use in diverting them from other purchases for an uncertain quantity.

As I pointed out to you, auctioning paintings by artists who are not represented - like the Europeans - by several dealers or are part of a cartel arrangement - is very dangerous. Some of the best examples bring very low prices and your chances of getting back your investment, under the circumstances, are very slight.

Furthermore, because a sale of many unprotected pictures will hurt the American market and American artists, I offered to help you with the disposal of the pictures. Thus, I repeat my offer. For immediate purchase, I would consider the following at your cost prices less the unusually small commission of 10% for selling, giving you a total of \$7578. Also based on the same percentage arrangement, I shall try to place the other pictures as rapidly as possible.

Danielsen	JUNGLE NIGHT	\$1200
Kuniyoshi	QUEEN ANT	900
Levine	MAGIC FOR THE MILLIONS	1700
O'Keeffe	BLACK PLACES	3000
- Toly	Face INTANGIBLES	1678

As one of these clients is coming in again on Wednesday, the 10th, I must have a definite answer at once and shall be most grateful if you will write me upon receipt of this letter.

Sincerely yours,

EGH/ek

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6800
680
6120

BY AIR MAIL
PAR AVION
AIR LETTER
AÉROGRAMME



MRS. EDITH G. HALPERT
DOWNTOWN GALLERY

32 E. 51ST STREET

NEW YORK 22

N. Y.

U. S. A.

STANLEY WILSON

202 REDOWN
FROST LANE

HYTHE - SOUTHAMPTON
HAMPSHIRE
ENGLAND

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OR SENT BY ORDINARY MAIL.

← To open cut here →

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PALM BEACH ART LEAGUE
NORTON GALLERY AND SCHOOL
OF ART
PIONEER PARK WEST PALM BEACH, FLORIDA

September 25, 1956

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Edith:

If it is alright with you, I would
like to keep Dove's "Power Plant" here to get
a decision on it from the rest of the Committee.
I will be returning the little 1914 "Study"
as soon as possible.

I will be in New York late in
October or early November and look forward to
seeing you then.

Sincerely yours,


Willis F. Woods,
Director

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SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
PERRY D. DAVIS, JR.
NEILL GOLDRICK, JR.

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER
1500 MILAM BUILDING
SAN ANTONIO 5, TEXAS

COPY

October 9, 1956

5516

Mr. John Leeper
McNay Art Institute
P. O. Box 530
San Antonio 6, Texas

Dear John:

When I visited Mr. William Zorach's studio with Mrs. Edith Halpert on Sunday afternoon, September 30th, he and she selected the enclosed eight photographs as being fine illustrations of the magnitude of this wonderful sculpture. Your attention is particularly called to the elevation of the bank building which shows how this sculpture would look when affixed to a proper location. The total area for the background of the entire sculpture should be about 34 feet by 36 feet. The sculpture is now in four different sections, and the largest figure has an overall width of about 9 feet and a height of 28 feet. Another figure is about 14 feet by 20 feet. In any event, the overall dimensions of 34 feet by 36 feet would be required to adequately display this sculpture, and the dimensions of said figures are given because of possible transportation problems.

In our personal chat Sunday afternoon relative to this matter, I mentioned the fact that the total weight of this sculpture in aluminum and without the background is 5,000 lbs.

I hope that you will be able to have an early conference with Mr. O'Neil Ford, the architect, and with Mrs. Tobin, and that the two of them can sell Mr. Vernon Taylor on the desirability of placing this sculpture on the building which he and Mrs. Taylor have donated to Trinity University.

Possibly the very prominent wall which we have been discussing would not be adequate because of the two grates, possibly for either heating or air conditioning purposes, near the bottom of this wall. If there is adequate space above same, then this would work out as an ideal location, as many thousands of people pass there each day.

Please preserve all of these photographs, as I promised to see that they were returned to Mr. Zorach, and he does not have duplicates of some of them.

With best regards, I am

Sincerely,

Sylvan Lang
Sylvan Lang

17 - Enclosures
Rec: Edith Halpert

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WILLIAM STEIG
R. D. &
CREAM RIDGE, N. J.

9/22/56

Dear Edith -

I'm a bit worried that Liza
may run into income tax difficulty because
the enclosed check is made out to her.
Could you rewrite it & make it out to
THE OROP DESERT EA - EPP0 FUND?

I donated my share (two thirds) of the painting
to the fund; the fund sold it.

Would you be interested in seeing
my painting some day? I've begun to
paint & I think I'm good.

Best regards
Bill Steig

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THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

TELEPHONE, REYING 8-5000

CABLE ADDRESS, BROOKMUSE

October 5, 1956

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The Brooklyn Museum is planning an exhibition of American Drawings from 1900 to the present time which is scheduled in our galleries from January 21st through March 17th.

An illustrated catalog will describe approximately 125 items and we are anxious to include eleven drawings from the Downtown Gallery. In the event that these drawings may be available we are enclosing partially completed loan forms.

With many thanks for your consideration of this request, I am

Most sincerely yours,


Edgar C. Schenck
Director

ECS:elh
enc.

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October 3, 1956

Mr. Richard S. Zeisler
595 Madison Avenue
New York 22, N. Y.

Dear Mr. Zeisler:

As the season is now in full swing, I am very eager
to know whether or not a decision has been reached
in connection with the Walter Neigs paintings.

Sincerely yours,

RCH/ek

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PHILADELPHIA 3

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25 September 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York City 22, NY

Dear Mrs. Halpert:

We have been asked by the Cincinnati Art Museum and the Davison Art Center of Wesleyan University, whether we would send them for exhibit our Curators' Choice show after it closes in Philadelphia. Of course we need permission from all concerned before we give them a definite answer.

Please let us know on enclosed postcard whether this meets with your approval.

Sincerely yours,

Bertha von Moschziser

Bertha von Moschziser
Director

Bvm:D

write OK
get dates
E. S. S. S.
Answer
then

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Department of Art

October 19, 1956

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

AIR MAIL

Mr. John I. H. Baur, Curator
Whitney Museum of American Art
22 West 54th Street
New York 19, New York

Dear Jack:

I have word from Earl McCutchen that the University of Georgia still has 65 unsold copies of the Marin catalogue. I do not know whether you are overstocked or whether your Marin catalogues are now scarce, but I thought I would send you word that they are available, as he writes me that they would like to dispose of them.

I am sending a copy of this inquiry to Edith Halpert, as my secretary is overburdened.

Yours in haste,



Frederick S. Wight
Director of the Art Galleries

FSW:ys

41-10111-1
DEAR MRS. EDITH G. HALPERN. I AM SORRY.
BY YOUR DECISION, ESPECIALLY AS ALL THE
ELEMENTS, IN SENDING, WERE QUITE FORMIDABLE.
TO OVERCOME, "ON CONSIGNMENT" FOR ME, HERE,
I CARRIED IT THROUGH, AS I HAD RESPECT FOR
YOUR INTEGRITY. JUDGMENT, THINKING THAT
YOU WOULD BE GLAD TO SELL AND HANDLE
THESE WORKS FOR US MUTUALLY. AND SO,
IF YOU FEEL YOU CANNOT DO A QUICK DEAL
NOW, IN YOUR COLLECTOR CLIENTELE, PLEASE,
SEND THEM, BY RETURN, SAFELY, AND
ADEQUATELY, PACKED, CLEARLY MARKED:

"RETURNED TO ARTIST-SENDER
BEING, SALE OR RETURN, CONSIGNMENT"
BY REGISTERED POST, INSURED FOR £100.

TO
STANLEY WILSON
"FURZEDOWN"
FROST LAKE
HYTHE-SOUTHAMPTON
HAMPSHIRE, ENGLAND.

THE SUBJECT OF "COLLECT" BECOMES
VERY COMPLICATED, IN A FEW DOLLARS, HERE.
WILL YOU, THEREFORE, PLEASE, PAY
THE COSTS OF RETURNING, WHEN I WILL,
IN RETURN, SEND YOU A FINE WORK,
AS A GIFT, IN COMPENSATION?

VERY SINCERELY, YR Obedt



STANLEY WILSON

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

*note
where to
ship*

October 5, 1956

The Downtown Gallery
32 East 51 Street
New York, New York

Dear Sirs:

Would you kindly change my mailing address from
Route 2, Box 2177, Bellevue, Wash., to the following:

John C. Denman
Northwest Airlines, Inc.
Seattle-Tacoma Airport
Seattle 88, Wash.

Sincerely yours,

John C. Denman

rior to publishing information regarding sales transactions,
esearchers are responsible for obtaining written permission
can both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
unlabeled is living, it can be assumed that the information
ay be published 60 years after the date of sale.

October 9, 1958

Mr. Mari Bert Martocht, Director
Dallas Society for Contemporary Arts
1128 North Canterbury Court
Dallas, Texas

Dear Mr. Martocht:

Several days ago, I received a letter from Mr. Rosen-
field who referred the exhibition to you.

As we have had a number of requests for the exhibition,
I am writing to ascertain whether you are interested
in having some of the material sent to you - and when.
In either event, I shall be most grateful for a reply
in the near future.

Sincerely yours,

RCM/ek

cc/ Mr. John Rosenfield

COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD AND GROVE AVE.
RICHMOND, 20

September 26, 1956

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

The suggestions in your letter of September 21 are agreeable to us, inasmuch as you know the temper of those who own Ben Shahn paintings better than we do. If you feel that a letter from us to owners, whom you will suggest, going out as late as November will achieve the desired results, we are certainly glad to wait until then to make out loan requests.

With best wishes,

Muriel B. Christison

(Mrs.) Muriel B. Christison
Associate Director

MBC:msf

Via to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 2, 1956

Dear Mrs. Edith Halpert

I sent air-mail today in a tube as

requested in your letter of the 24th of

September, several oils on paper. There are

four in the same size as before and one

longer & narrower - you will find I

included some with more color than before.

I do hope you find them interesting.

I want to thank you for your continued
interest in my work. Also I'm so very

pleased that the public and critics have

found my work interesting. I am very

grateful to you for bringing my work to

the attention of so many people.

Sincerely,
Don Fink

(over)

Marshall Field & Company

111 NORTH STATE STREET • CHICAGO 90

Telephone BR 1-1000

October 15-1917

The Hammons Gallery

32 East 51st St.

New York 22 N.Y.

E. Haus

Gentlemen:

Please refer to your letter of October 1, 1917 regarding unpaid invoices.

Our investigation of these invoices discloses the following:

☐ Invoices Paid:

Inv. Data	Amount	Paid on Check for	Dated	Reference No.
--------------	--------	----------------------	-------	---------------

Those attached copy of May 19 invoice
show section and order number
and route shipped

- ☐ Payment applied to balance due us. Balance now \$_____
- ☐ Invoice being paid: Your invoice _____ being paid opposite our reference No. _____.
- ☐ Send copy of invoice dated _____, Show section, order number and carrier.
- ☐ No record of receipt: Please furnish proof of delivery.
- ☐ Invoice does not show section _____, order number _____. Please furnish this information on your invoice _____.

Yours very truly,

[Signature]
ACCOUNTS PAYABLE SECTION

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART NEWS

FOUNDED 1942

32 EAST FIFTY-SEVENTH STREET, NEW YORK 22, N. Y.
Telephone: Templeton 3-3739
Cable Address: Artnews, New York

September 28th, 1956.

Mrs. Halpert,
Downtown Gallery,
32 East 51st Street,
New York City, N.Y.

Dear Mrs. Halpert:

As you requested, I am sending you a list of the contents of the forthcoming Annual and they are as follows:

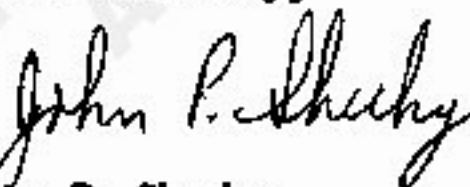
Art News of the Year
The Flemish Primitives
Picasso
Bisarre Sculpture
Hopper/Pollock
Style Rococo
Claude Monet: The artist as a young man
Claude Monet: The later Monet
Guide to Good Design: Watches 1957
Books of the year

The Annual will be published again at the end of October and if you wish to advertise we will need your copy by Wednesday 3rd October. The rates are as follows:

Eighth page	-	\$85.00
Quarter page	-	\$160.00

If I can be of any further assistance in this matter, please do not hesitate to call me.

Yours sincerely,



John P. Sheehy,
Advertising Representative



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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October 17, 1956

Mr. Eliot Lawrence
14 East 75 Street
New York, N. Y.

Dear Mr. Lawrence:

I have just been advised by Robert Cook that he cannot make a second cast of his "Skaters", because the process was what is called the lost wax method and no mold is retained.

I am very much disappointed also, but perhaps you will find something else to make you equally happy.

Sincerely yours,

EGH/ek

October 9, 1956

Mr. J. Wood Palmer
4 St. James's Square
London, S.W.1, England

Dear Mr. Palmer:

Thank you so much for sending us a copy of the Marin catalogue. It is very handsome and both Mr. Marin and I are very well pleased. Incidentally, would you send a copy to him as well, using the above address? Furthermore, would it be possible to send additional copies for the collectors who have lent to the exhibition? A list containing the addresses is enclosed.

As we are very eager to know how the exhibition is being received, we would like, if possible, to obtain a set of clippings for our files. We shall be most grateful to you for your cooperation.

Sincerely yours,

RGM/ek
Enc.

THE ART INSTITUTE OF CHICAGO

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ROBERT ALLERTON, *Honorary Vice President*

RUSSELL TYSON, *Honorary Vice President*

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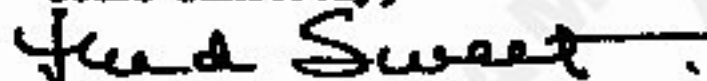
CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

October 17, 1956

Dear Mrs. Halpert:

I should like to invite for our 62nd American Exhibition to be held from January 17 through March 3, 1957, Abbott Pattison's bronze entitled Field of Encounter. Mr. Pattison tells me that he believes that this has been sold and I should appreciate it very much if you could give me the name of the new owner of the work so that I may write him as quickly as possible. Our catalogue will have to go to press within a fairly short time, and I should like to have the exhibition as complete as possible.

Yours sincerely,



Frederick A. Sweet

Curator of American Painting and Sculpture

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, New York

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LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

September 22, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.,
New York 22, N.Y.

Dear Edith,


It was nice hearing from you again after a long interval.
Congratulations on the success of your show.

In looking over our consignment from you, it seems that we have primarily a group of Marin watercolors, some Shahn sketches and prints, and some Marin etchings, plus one or two other items. We have been working very hard on selling Marin and would like to hold on to the watercolors for a while as we have good prospects for selling some. As for the rest, I will be glad to return them to you, if you like.

I think it will be best to wait on further material. I will be in New York in early January and we will have a chance to look over things together.

Best personal regards.

Sincerely yours,



P.S. Please ask your accountant to check his records and send me a statement of the account.



ENTE AUTONOMO
LA BIENNALE DI VENEZIA

Venezia, li 16 ottobre 1956

S. Marco, Ca' Giustinian - Tel. 27858 - 28410

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
NEW YORK 22

N.Y. U.S.A.

Gentile Signora,

il Comune di Venezia vorrebbe acquistare un dipinto di Ben Shahn per la Galleria Internazionale d'Arte Moderna e mi ha incaricato di sentire se Voi avete da proporre qualche interessante opera di questo artista.

L'acquisto dovrebbe aver luogo nell'ambito della Biennale e pertanto la conclusione di questo eventuale affare deve avvenire molto sollecitamente.

Vi significo che, purtroppo, il Comune di Venezia dispone soltanto di 1.000.000 di lire italiane; spero tuttavia che, in considerazione del fatto che l'opera è destinata alla Galleria Internazionale d'Arte Moderna, la cui importanza Vi sarà nota, possiate propormi un dipinto rappresentativo dell'artista.

Siccome la Biennale si chiude il 21 corrente, Vi prego di farmi avere una risposta al più presto possibile, inviandomi eventualmente una fotografia delle opere che mi proponete con i relativi misure e prezzi.

Nella speranza di poter concludere questo interessante affare, Vi ringrazio e Vi porgo i migliori saluti

IL DIRETTORE DELL'UFFICIO VENDITE

(Ettore Gian Ferrari)

Ettore Gian Ferrari

Cable! Letter just received. Shahn and I will find appropriate painting for collection. Sending photographs shortly.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JAMES S. SCHRAMM POST OFFICE BOX 587 BURLINGTON, IOWA

October 17, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The enclosed copy of my letter to Charlie Morgan at Amherst will bring you up to date on the matter of Amherst's proposed acquisition of the Meigs which you have been holding for us. Perhaps you shouldn't divulge the fact that I have let you in on this behind-the-scenes correspondence. Just forget that I have written you thus.

I trust that you will be hearing promptly now from Professor Morgan and that this sale can be consummated without further delay.

Thanks so much for your patience and help.

Sincerely,

James S. Schramm

JSS/rm
Enclosure

October 1, 1958

Marshall Field & Co.
Accounting Department
North State Street
Chicago, Illinois

Dear Sir:

Would you be good enough to refer to your records to ascertain whether payment had been made against Order #38514. This was a purchase of 8 Cushing original weathervanes amounting to \$487.50, made on May 19th and payable to the American Folk Art Gallery at the above address.

I should be grateful for the information.

Sincerely yours,

Bookkeeper

ek/

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 2, 1956.

My dear Mrs. Halpert:

On my last visit to New York I visited your galleries and viewed Blaustein's "Galleria Naples" and "Girl in the Tuilleries".

I was so rushed for time I could not arrange to return. If these have not been sold, I would appreciate your advising me of their selling prices. I might find it possible to add them to my collection of American moderns.

Yours truly,

Lee H. Schwartz

13 Kingsway

Spring Hill, Alabama.

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W. L. S. J.



HIRAM B. D. BLAUVELT
PRES. & CHAIRMAN
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1663-BERGEN COUNTY-1940



DEMAREST MEMORIAL LIBRARY
AND
DEMAREST MEMORIAL MUSEUM

MISS A. M. KING, SECRETARY
LIBRARIAN & CURATOR

123 ANDERSON STREET
HACKENSACK, N. J.
U. S. A.

Oct. 11, 1956.

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American Folk Art Gallery,
32 East 51st St.,
New York City.

Gentlemen:

We wonder whether you have a magazine which you publish.

Won't you kindly send full details of your various publishing activities so that we can study them with regard to our Folklore and Folk Art Departments.

Thank you.

Yours sincerely,

Hiram B.D. Blauvelt.
President.

DMP

INCORPORATED JULY 18, 1940 PURSUANT TO TITLE 15 OF THE 1937 REVISED STATUTES OF NEW JERSEY, AS A NON-PROFIT, EDUCATIONAL SCIENTIFIC, CHARITABLE ORGANIZATION FOR THE PURPOSE OF MAINTAINING PERMANENT AND CIRCULATING LIBRARIES, PUBLIC MUSEUMS AND SCHOOL EXHIBITS, PROMOTING HISTORICAL STUDIES AND THE PRESERVATION OF AMERICANA AND HISTORICAL SITES

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searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Ans.
10/25/56

October 15, 1956.

2539 Rosebery Avenue,
West Vancouver, B. C.

Elith Gregor Halpert,
The Downtown Gallery,
New York 22, N. Y.

Dear Madam:

Enclosed please find
receipt for "Near Abiquiu". We are enjoying
it very much indeed and appreciate Mr.
Marin's help in choosing it. We now await
the picture of it bearing Georgia O'Keeffe's
signature.

With kind regards to
you both, I am

Yours very truly,
Mrs. Pearley R. Brissenden
(Mrs. Pearley R. Brissenden.)

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Art Galleries
September 27, 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

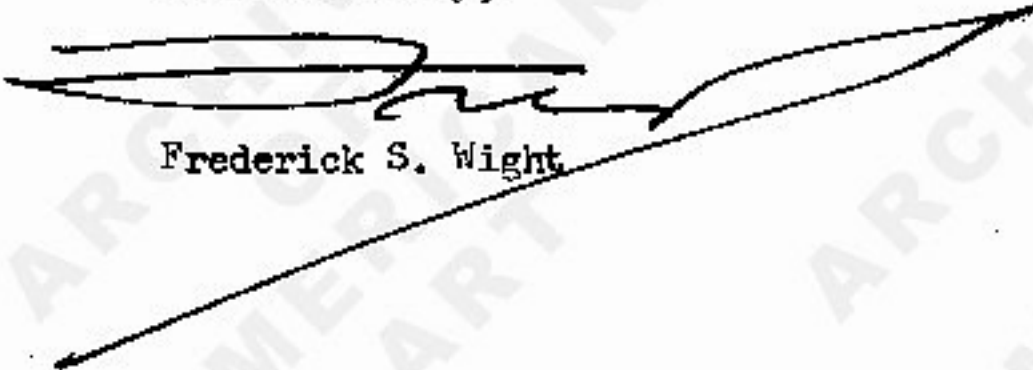
Just a rapid word to let you know that the Lehmbruck lady is here in our arms. She stands on a red-to-brown granite pedestal in a pale gray-green art library and she looks very handsome indeed. Donald Winston is most pleased with his purchase, and you can imagine how happy I am that all this proved to be possible.

I find myself acknowledging an announcement of John Rewald's marriage. I do wish that you would ask him and his wife, 67 Park Avenue, unless he has moved, as he is an old friend and we sometimes find ourselves reviewing each other a little more kindly than we should.

I quite understand about Sam and Marian, and as a matter of fact you have relieved me from a little embarrassment.

And I look forward to seeing you in next to no time.

Affectionately,


Frederick S. Wight

FSW/dp

*Secret
Postface sent*

Oct 18 1956

Dear Edute,

I was told that during
the week that you had gone and
I was drinking, that I had said
some unpleasant things to you,
If this is so & I do not remember
please forgive me, I said that
under the influence of liquor, that
people usually speak the truth
This is not so, because I do remember
speaking the truth while drinking
in the past, and also I would like you
to know that I have always believed
in you and love you very much.
You also, had always felt that you
did many great things for him

RICHARD A. LOEB

TRATINOS 220 - OF. 1007

CASILLA 240 V - CORREO 18

SANTIAGO - CHILE

9 October 1956

Dear Edith:

At long last I am on my way and will arrive in New York about the 20th with the Harnett and the Shahn 'Girl Jumping Rope'. Shall see you immediately upon arrival.

I'm also bringing up a group of other paintings which I intend to sell, but as they are principally French I do not think that they will have any interest for you.

Jane is keeping the American primitives. I am devoting more and more time to the farm and as the house there is too damp for pictures I felt that it would be criminal to take a chance on ruining them.

Until my arrival

Cordially

Dick

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GEORGE FRIEDLAND
2223 EAST ALLEGHENY AVENUE
PHILADELPHIA 24, PA.

October 17, 1956

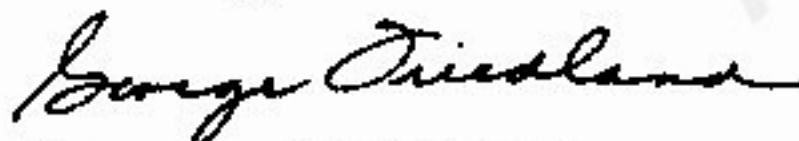
Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

Thank you for your letter of October 3
concerning the paintings of Stuart Davis.

Some time in the near future, when
Mrs. Friedland and I are in New York, we will
call you to arrange an appointment to see and
discuss some of the works you are exhibiting.

Sincerely yours,



George Friedland

JJ

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researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
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October 1, 1958

Mr. Nate Spingold
12 East 77 Street
New York, N. Y.

Dear Nate:

Being commercially minded at this moment, I am picking up the threads of our recent conversation in regards to the Columbia figure we acquired for our American folk art gallery. Also, I heard that your friend, Jack Cohen, is moving into new office quarters and it seemed to me an appropriate work of art serving the added purpose of the name symbol.

In addition to this, we have recently purchased the original molds made and used by Cushing, the first weathervane company in America, established before 1820. One of the molds is what was referred to as the "celebrated weathervane of Columbia". We are having a number of the sculptures made following religiously all the original methods of hand hammering, soldering, etc. This, too, might be used as a symbol and for advertising - or gifts to distributors. The latter are inexpensive, and the former is unique and really an extraordinary piece of American sculpture.

Both of these are in the gallery and can be seen at your convenience.

Sincerely yours,

EGH/ak
Enc.

October 11, 1966

Mr. Don Fink
38 Rue Hippolyte Maindron
Paris 14, France

Dear Mr. Fink:

The tube containing the five paintings arrived this
morning, and I am very pleased with the group that
you selected.

Will you be good enough to send us a bill for all of
them including the larger size? We plan to include a
couple of these paintings in our annual Christmas
show which again reaches a large public.

I hope that you have been able to get hold of some of
the reviews which appeared referring to your work.

My best regards to you and Mrs. Fink.

Sincerely yours,

ESR/ek

Mr. Burton Cummings
October 2, 1956
Page Two

Art Galleries
October 2, 1956

I am writing to you very much in the spirit of friendly generosity,
in the hope that you will be able to help me in my work. I know of
a number of people who are interested in the work of the artist. The
fact that you are interested in the work of the artist is a very good
thing. I am sure that you will be able to help me in my work.

Mr. Burton Cummings,
Director of Publications
New York Graphic Society
95 East Putnam Avenue
Greenwich, Connecticut

Dear Burton:

It was good to have your letter and to find that one way or another you
and I are in business again. The galley proofs of New Art In America
will be of real help to me in my seminar on Modern American Art, and
I am looking forward to them. It is very good news to all involved that
you are going to make such a handsome book.

I note with great interest your thoughts on the Immaculates. On my side,
I wanted to talk to you about color plates. As you know, I have had
some success in sweeping together color plates for the series of books
which I have brought out in connection with my exhibitions. There were
five color plates in the in the Sheeler catalogue and fourteen in the
Marin. There will be twenty in the Hofmann book now coming up; and we
are to do a catalogue for the exhibition of Arthur Dove (a retrospective,
opening at the Whitney Museum in 1958) which I have a burning desire to
see all in color.

This project seems to me entirely feasible and I am anxious to put this
matter of color on a solid footing and get away from the opportunism of
begging from collectors. It must be that I have very good friends among
them, as they really have come forward in remarkable fashion. At the
same time, I feel that this is not the ultimate answer in a country as
rich and endowed as ours and that collectors should not be indefinitely
imposed upon. They are really putting their hands in their pockets to
make up for an important felt want.

Well, I am to be in New York next week and I wonder if we could find a
moment to talk about the Dove book and about color. And perhaps we can
talk about the Immaculates, too, at that time.

You should know, incidentally, that the University of California Press
has been bringing out my books, but I am not tied to the Press, although
I like working with them, and I am open-minded about going where color is.

rior to publishing information regarding sales transactions,
creators are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

W. C. Cunningham

September 27, 1966

Mr. Leigh Block
1200 Astor Street
Chicago, Illinois

Dear Mr. Block:

Although this is not a customary procedure, I felt that you would not resent my high-handed methods in shipping to you care of the Institute a painting by George Grammer, entitled "Refinery".

During your last visit, you expressed an interest in this artist's work and when we phoned and learned that he had a completed oil, I asked him to delivery it at once for shipment so that you would have an opportunity of seeing it before his exhibition (and probable sale) in Fort Worth. The price of this painting - all hand done - is \$300. I hope you will consider it suitable for your purposes.

My best regards.

Sincerely yours,

ECM/ek

NEW YORK
HERALD TRIBUNE

230 West 41st Street
New York 36, New York

September 28, 1956

copy

Mr. Albert Christ-Janer
School of the Arts
The Pennsylvania State University
University Park, Pennsylvania

Dear Mr. Christ-Janer:

Thank you very much for your note telling me about Edith Halpert's loan of her collection to the University. I think the idea of placing pictures around the campus rather than inside a special building is a wonderful one. I hope to be able to write something about it soon. In the meantime I'd very much appreciate your sending me some more material on it if it's no great trouble for you to assemble. For instance, which works have been set in what places, and how do students react to them? Have there been specific comments, etc? Thanks very much for any trouble this request will give you.

Sincerely yours,

Emily Genauer (s)

Emily Genauer
Art Critic and Editor

EG:JL

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September 27, 1956

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles, California

Dear Fred:

This is an S.O.S. -- and not a complaint -- but, neither the invitations nor envelopes have as yet arrived from Gross and we have been unable to reach him on most occasions. Perhaps if you would wire him immediately there will be some speed-up in delivery. People need considerable notice for New York parties with all the competition.

Sorry to bother you.

Sincerely yours

EGH1.

rior to publishing information regarding sales transactions.
creators are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
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CONTEMPORARY PAINTINGS

HOTEL DENNIS
MICHIGAN AVE. AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4-8111-6-1752

October 6, 1956

Dear Edith:

"Happy" is the word for all concerned. The Kuniyoshi painting looks beautiful, is beautiful, makes everybody feel beautiful and everybody is beautifully satisfied. Thank you very, very much for doing this, I appreciate it.

I hope that things have eased up a bit for you as you seemed so pressed for just plain breathing space. If there is any way that I can help to make things easier, I would be willing to do anything you may feel would help ease the pressures. I know that everything is on a personal basis in this business.

I will be in New York next week and I am looking forward to seeing your new show.

Sincerely,

TD:rk

Miss Edith Halpert,
Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Director
MRS. ARTHUR DODGE
MRS. DANIEL DAVIDSON

Not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 13, 1956

Dr. H. A. Blutman
125 East 63 Street
New York, N. Y.

Dear Harry:

Once again I am calling on the Marines. This time my problem deals with a notification that Albert Pyle of 2190 Madison Avenue has received from the County Clerk, New York County, Mr. Archibald E. Watson, County Court House, 60 Centre Street, New York 7, N. Y., to appear on October 18th with the prospect of serving as a juror.

These days when I am commuting to Philadelphia so frequently, and I am terribly tired, it would be most trying for me to lose the little comfort I have of dining in. I understand that a note from the employers physician serves as an excellent excuse, particularly when the patient is not up to par. Can you do this for me?

How come we dont see you? I hope you are well.

Affectionately

WHL

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 10, 1958

Mr. Reginald Poland
Director of the Museum
Atlanta Art Association
1220 Peachtree Street, N.E.
Atlanta, Georgia

Dear Mr. Poland:

Since writing to you on September 27th, we have ob-
tained an early Kuniyoshi which I thought might be
of interest to you.

A photograph is enclosed. The painting is 20 x 30
inches in size and is priced at \$750. It was formerly
in the collection of Reginald Marsh who purchased it
from Kuniyoshi in the 1920's, shortly after it was
painted.

We have also repurchased a late example called, "My
Fate Is In Your Hand". This is dated 1950 and is
priced at \$3500. A photograph of this will be sent to
you if you think you are interested.

Sincerely yours,

EGM/ek
Enc.

October 1, 1956

Mr. John Freed
Route 1 - Box 210
Oklahoma City, Oklahoma

Dear Mr. Freed:

It was nice to hear from you.

I hope that you had occasion to see some of the reviews which appeared in connection with our show. You were mentioned in the New York Times, Sunday September 9th and in the Herald Tribune on that same date as well as Time Magazine of September 24th. Your work has been admired by many visitors including a number of museum directors. You might get in touch with Daniel Catton Rich, director of the Art Institute of Chicago, and send him some photographs so that he will remember to include you in his next show. All in all, it has been a gratifying experience and at the moment I am ready for a long vacation in Florence or in Atlantic City.

My best regards.

Sincerely yours,

EGH/ek

September 27, 1955

Mrs. Olga T. Alexander
Gracie Studios
Box 603
Chatham, Massachusetts

Dear Mrs. Alexander:

After shopping at all the framers unsuccessfully, we sent the painting on velvet by Rebecca Adams to Knedler's framing department where the best possible repair was accomplished. This was rather a costly job, but I did want to please you and hope that you and Mrs. Roberts, to whom shipment was made, will agree that it is satisfactory. The only other alternative is to have a modern frame.

The painting, as I mentioned above, is on velvet and it cannot possibly chip at any time. The spot you saw was removed while the frame was being repaired. We also attached an envelope containing the brass ring.

Sincerely yours,

RMH/ek

Arthur Levitt
re

16th OCT. 1955

DEAR MRS. HALPERN

I SHALL BE

GLAD THAT YOU WILL FORTHWITH
TELL ME THE DATE YOU RETURNED
THE REGISTERED PACKAGE AND ITS
NUMBER, SO THAT I CAN INSTITUTE
OFFICIAL ENQUIRIES AS TO WHY IT
HAS NOT ARRIVED. AS AS WELL I
AM MOST ANXIOUS NOT ONLY FOR
ITS SAFETY, BUT BECAUSE THE
12 DRAWINGS WERE AWAITING TO
BE VIEWED BY A POTENTIAL
PATRON?

I WISH YOU

EVERY FORTUNE.

YOURS, SINCERELY

TANLEY WILSON

1990s

Dear Edith:

Thank you for the invita-
tion to the 31st annual
exhibition on the 10th. I will
attend if possible. If not,
you will have only one
drink to count one way
or the other.

I have been in Washington
on a little special ~~exhibit~~
(excuse please)
~~business~~ business, which is
not finished - so I am
extra busy.

Congratulations on being
such an "old hand"

6th October. E. B. G. A. H. T. H.



TELEPHONE 8-4571

THE DIVISION OF THE HUMANITIES

Augustana College

ROCK ISLAND ILLINOIS

September 28, 1956

pol

The Downtown Gallery
32 East 51 Street
New York, New York

Dear Sirs:

Would you please place the art department of Augustana College on your mailing list? We are interested in information concerning the works of art which you exhibit and have for sale.

Sincerely yours,

Edward A. Merrill

Edward A. Merrill
Art Director

re/EAM

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

October 15, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

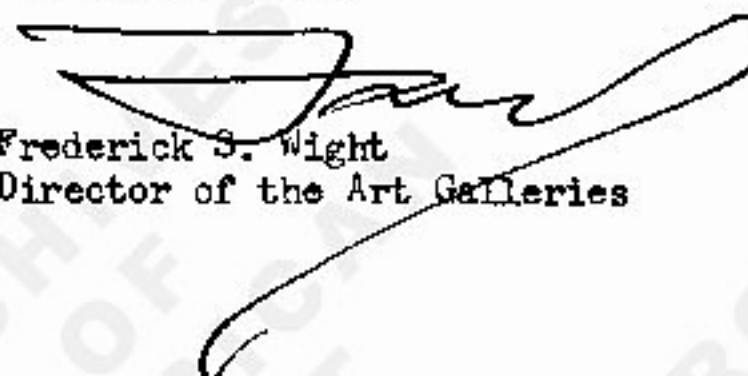
Dear Edith:

I dropped out of the sky to find my old friend Jakob Rosenberg of Harvard here; he has been lecturing for us this weekend. I speed him on his way this morning, Monday, and by afternoon perhaps I shall get at my groaning desk. A first letter goes to you to tell you how pleasant I found the occasion which you organized for my book and myself and how good it was to see you.

We have many campaigns behind us by now and I want to make the Dove book and show a triumphant one. He is a painter who has yet to be given his due and I have the feeling that there is an opportunity for us to accomplish more than in the case of others. At any rate, I shall be sending you the list of paintings which we selected so hurriedly last summer and we shall be getting on with it.

This is just to keep in touch and to say thank you very much indeed.

Faithfully yours,


Frederick S. Wight
Director of the Art Galleries

FSW/dp

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to date -

Thanks for your letter and interest
in my work. I hope some of these
will be pleasing to you.

Sincerely,

Eric von Schmidt

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THE
NEW YORKER

NO. 1 WEST 105 STREET



NYAM 9-5200

Sept. 27, 1956

Dear Edith,

My scouts locally apprise me that Ben Shahn has just started a teaching chore up at Harvard. Would you be kind enough to forward on to him the enclosed letter? I suppose it would reach him ultimately if I sent it to Hightstown, but knowing our country post-offices, it could just as easily wind up in Mukden or Trucial Oman.

Thank you for the trouble. With all best, and hoping to see you soon,

Yours,

S.J. Perelman,
Erwinna, Bucks Co.
Pennsylvania.

Columbia University
in the City of New York

NEW YORK 27, N. Y.

SECRETARY OF THE UNIVERSITY

October 12, 1956

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert

At the suggestion of Mr. William Zorach, I write to you concerning the cost of erecting the "Head of Moses" upon a granite pedestal in Earl Hall, Columbia University. The cost of this pedestal is \$700.00, plus \$41.20 for delivery charges. It was my understanding from Mr. Erpf that he would pay \$500.00 toward this cost and that Mr. Zorach would undertake to care for the balance. Mr. Zorach has suggested that I communicate with you in regard to these matters, and hence this letter.

I am now holding bills from the H.K. Peacock-Memorials, Inc., as follows:

Balance due on pedestal \$630.00

Delivery charges

41.20
\$671.20

- Paid by Z

Plus advance made by Columbia in May 1956 when contract for pedestal was approved, representing 10% of total cost of \$700.00

70.00

Total cost of pedestal

\$741.20

Yoo. -

I will be interested to hear from you regarding the balance of \$241.20 toward this cost. The "Head of Moses" has a most impressive location in the great entry hall of Earl Hall, the University's center of inter-faith activities. I do hope that you will have an opportunity to see it very soon.

Sincerely yours

Richard Herpers
Richard Herpers
Secretary of the University

main entry

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

24 September 57

Dear Sirs,

Please excuse the unseemly delay in making a final payment on the Blue Shahn lithograph I bought many months ago.

The truth of the matter is that I have been away from this country since April and had you not sent me a reminder, I would have forgotten all about it.

Thank you for your patience.

Sincerely,

Daniel W. Johnson

Dord Fitz Galleries

506 East Third
Amarillo, Texas

Phone Drake 3-9741

October 10, 1956

Dord Fitz, Director

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

Received the two Ben Shahn and two Stuart Davis prints last Friday. Do not have a secretary and my wife who has been doing all my letters is now teaching school.

We all enjoyed meeting you very much. In my travels over the area to my schools I have told them of your kindness to us. I looked through my clippings and found the one of you from Life so they could see a picture of you.

I do want the print show if you can arrange it. I can use it anytime. However, during the first part of November our Area Organization will be putting on a drive to get more people out to the exhibits. A show at that time of name artists would be fine.

Thank you again for your help.

Sincerely yours,

Dord Fitz
Dord Edward Fitz

September 27, 1956

Mr. Arnold A. Regow
Department of Political Science
State University of Iowa
Iowa City, Iowa

Dear Mr. Regow:

Just before Ben Shahn moved to Cambridge, he delivered a group of drawings to us. The photographer delivered the photographs today, and I am sending these to you immediately so that you may have first choice. The sizes and prices are listed on the reverse side of each photograph.

I shall be most grateful to you for returning the prints to us after your decision is made.

Sincerely yours,

RGL/ek
Enc.

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

BLAKE MORE GODWIN, DIRECTOR OTTO WITTMANN, JR., ASSOC. DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

October 12, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The College Art Association has asked me to give a short talk at their meetings in January, in Detroit, on the difference between the Americans who went to Italy in the 1850s, and those who have gone to Europe since the war.

As you may know, I collaborated with Mr. Richardson several years ago on a joint exhibition, TRAVELERS IN ARCADIA, which had to do with the 19th century Americans; and I think that I have enough illustrative material for that era.

My problem is to obtain good illustrations of the work being done today, and, of course, thinking of that, I remember reading with great interest of your exhibition this fall. Have you by any chance any 2 x 2 slides, in color or black and white, of the work which appeared in your exhibition? Or, have you any black and white prints from which I could make slides?

I followed your footsteps in Rome this spring, and know some of the pictures which you acquired just before we arrived there. I liked some of them tremendously, and would like to illustrate them in this lecture. Do let me know what illustrative material would be available.

Sincerely,

Otto Wittmann

Associate Director

OW:11

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions,
teachers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 3, 1958

Mr. Henry W. Lohman
Durand Taylor Company
98 North Street
New York 18, N. Y.

Dear Mr. Lohman:

It gives me great pleasure to recommend Mrs. Anna Guglielmi,
regarding whom you inquired.

I have known Mrs. Guglielmi for a period of 20 years and
can recommend her very highly.

Sincerely yours,

EGM/ek

Abbott L. Pattison
526 West Aldine Avenue
Chicago 13, Illinois

15 October

Dear Mrs Halpert: Didn't get a chance
to thank you for the check for the
second relief. I have been busy up
to my neck - preparing for the show
at the Sculpture Center & drove to
N.Y.C. last week end. (Arrived late
Friday night) - Spent all day Sat-
urday on the show & after the opening
Sunday - started back for Chicago.

I was most
disappointed not to have found time
on Saturday to get over to see you
& the gallery - but just couldn't slip
away. (as it was worked that night
until 1:30). Believe you have received
a catalog of the show - if not - one is
enclosed!

Naturally I was
delighted to see the photo of my

THE MINNEAPOLIS STAR AND TRIBUNE

JOHN COWLES
PRESIDENT

October 19
1956

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East Fifty-first Street
New York 22, New York

Dear Miss Halpert:

On the assumption that there are not more than six casts extant, I will be happy to buy both the head of Einstein done in 1933 and the head of Kathleen done in 1921 by Sir Jacob Epstein, for \$1,500 apiece or a total of \$3,000.

I am not clear in my mind whether you said you would have to get these additional casts shipped from England or whether you said you could deliver the ones you already have in your gallery. I would like, if possible, to get them by the middle of December, or even sooner, as I want to give them to Mrs. Cowles for a Christmas present.

I don't want to pay the New York City sales tax, if I can legitimately avoid it. You could either have the casts shipped to me at 2318 Park Avenue, Minneapolis, Minnesota, or I could take delivery in the metropolitan New York area and bring the casts home with me in our company plane. This would avoid your having to go to the expense and bother of crating the casts. I probably will be in New York the week starting Monday, November 12, and if you could deliver one or both of them to me then, it would be fine with me. I will be in New York again December 5, 6, and 7.

If you should want me to pay in full or in part for these casts now, if you will let me know, I will send you my check.

I would appreciate it if you would write me, not only confirming my purchase of these two heads, but also tell me, insofar as you know, where the other five ^{of said} are, and by whom they are owned. Also, is Kathleen Epstein's present wife or a preceding one?

Sincerely,

John Cowles

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San Francisco Chronicle

KRON-TV
CHANNEL 4

October 18, 1956

Dear Mrs. Halpert -

One of my colleagues at Mills College is planning to discuss the Sacco-Vanzetti case in a course dealing with American history in the 1920s and has asked me if I can dig up some slides of Ben Shahn's series on this famous affair. I have slides of two of them, but as I remember it there were many more, and I wonder if you have photographs of the whole you could lend or sell us for this purpose.

Best regards

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 16, 1955

Dr. Samuel Lewis
184 Brattle St.
Cambridge, Mass.

Dear Dr. Lewis:

As you requested, we are sending the Shahn drawing to
your office address. Whether or not you decide to
retain it, won't you please hold it in Cambridge as
Shahn and I would very much like to have it included
in the Fogg Museum show.

I hope that you will forgive me for being so vague
both Saturday afternoon and on Sunday. I received
very bad news and was quite distraught as you may have
noticed. Next time, I shall make up for this.

Meanwhile, may I tell you how much I enjoyed meeting
you and Mrs. Lewis - and look forward to seeing you
again.

Sincerely yours,

RGL/ek

October 3, 1956

Mrs. John Barclay
320 W. Pittsburgh Street
Greensburg, Pa.

Dear Mrs. Barclay:

As you requested, I am giving you a resume of the account listing the purchases and the individual payments made. Won't you please check your receipts against these payments, so that we can clear away any confusion.

PURCHASES

Ben Shahn	SECOND SPRING	\$3500
Charles Sheeler	ON A SHAKER THEME	400
Morris Graves	SPRING BOUQUET	350

PAYMENTS

November 29, 1955	\$1000
January 20, 1956	300
February 24, 1956	1500
March 16, 1956	700
June 11, 1956	400

If you decide to acquire the O'Keefe, there will be the \$50 reduction which I promised you in the combination sale of it and the Graves, making a total of \$1500. Also, we shall be glad to credit you for the Sheeler, "On A Shaker Theme", which you purchased and paid for in June. The amount was \$400. Whatever you decide will be agreeable to us.

Sincerely yours,

RCH/ek

APPLICATION FOR
UNITED STATES GOVERNMENT GRANT

(Public Law 784, 79th Congress - The Fulbright Act)

THE BOARD OF INTERNATIONAL EDUCATION
THE DEPARTMENT OF STATE

Gentlemen:

It gives me great pleasure to recommend the applicant,
Bruce Arnold Gilchrist, for a United States Government
Grant.

I had occasion to see a number of his paintings and
collages, and found them to be of sufficient interest
to purchase two examples for our exhibition, "Americans
in Europe". Both of these were well received.

In my opinion, young Gilchrist has tremendous potential-
ities and with enough leisure to carry out his program,
should prove an asset to American art.

Sincerely yours,

Signed _____

Position or Title _____

Address _____

Date _____

Please return as promptly as possible to whichever of the following addresses the applicant has designated as appropriate:

☐ FULBRIGHT PROGRAM ADVISER

(Applicant fill in name and address of college or university through which he is applying)

☒ INSTITUTE OF INTERNATIONAL EDUCATION, U.S. Student Department, 1 East 67th St., New York 21, N. Y.

not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

1130 PROSPECT AVENUE
HARTFORD 5, CONNECTICUT

Dear Miss Halpert -

I have the courage to write you because of a recent article in the New York Times telling of your interest in the Art of Young Americans abroad.

Marianne Brumbery who has been in Japan for the past three years has just sent me fifteen of her oil paintings. She has been engaged in her work there, but would like some expression from a qualified source in America. Would you have the time, kindness and inclination to look over some of these small canvases?

I have an opportunity to come to New York in October. The

THE PENNSYLVANIA STATE UNIVERSITY
UNIVERSITY PARK, PENNSYLVANIA

SCHOOL OF THE ARTS
MUSIC ART THEATRE

October 3, 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Greger Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

You will be interested in the enclosed letter from Emily Genauer. May I ask you:

1. To send me your permission and your wishes in this matter.
2. Please send me the material you said you would send which we may employ for her public information service.

We are getting the pictures up now in various places in the University, after a small "surprise" run in the gallery. Everyone is so elated that you must see this with your own eyes. Therefore, please let us know when the students may invite you for a party which they want to give for you. Of course, Miss Vee and I will love to have you in our home.

With love from us both,

Yours faithfully,



Albert Christ-Janer

October 15, 1956

Mr. William Lieberman
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Bill:

Thanks for sending the check to Sheeler. This was
forwarded to him.

Meanwhile, I would like to know about the disposition
of the other three items so that I can get this matter
out of my hair.

Sorry I did not see more of you at the party, but we
sure had a full house. Incidentally, Max Weber is
delighted that you required so many copies of his new
book.

Cheerio,

ECM/ek

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 2, 1956

Mr. Arnold A. Rogov
State University of Iowa
Department of Political Science
Iowa City, Iowa

Dear Mr. Rogov:

Indeed, we shall be glad to send you photographs of
some Shahn paintings - as soon as the prints are
delivered to us.

Sincerely yours,

ROM/ek

Promethus \$50
Beast of Bnapus 650
Patterson Variation \$600

Get Photos -
The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

October 19, 1956

METROPOLITAN 8-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

Miss Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

M
enter dates on 1st.
Edith Halpert

Dear Miss Halpert:

I am writing to request the loan of the following paintings for The 25th BIENNIAL, which I have selected during my recent visit to New York:

Max Weber:

(To be selected from photographs not yet received.)

Stuart Davis:

Stele

Ben Shahn:

Second Spring (We will write to Mrs. John Barclay.)

Charles Sheeler:

On a Shaker Theme

please

Please confirm the loan in writing, giving the completion date of the painting. The enclosed special blank should be filled out and attached to the back of the frame in the upper left-hand corner.

We will place wall-to-wall insurance unless you prefer other arrangements. Please be sure that you give us the insurance valuation.

It would be very helpful to have at least one glossy photograph of each painting for use in our catalogue, and for publicity pictures. We will send any surplus photographs to Toledo for their use.

The Corcoran Gallery reserves an option until February 15, to purchase prize-winning works.

October 8, 1956

Mr. Walter Werner
Juniper Ridge
Danbury, Connecticut

Dear Walt:

Thank you for your letter and your check.

I hope you and Charlotte will forgive me for acting so distraught during your visit but, as you know, I have been terribly concerned about the situation in Philadelphia, which had worsened since the day you were here.

I still hope that you are planning to come in Wednesday, when I plan to be very gay at the party. Someday, in the near future when the situation is not as nerve-racking, we will have to spend a pleasant evening together.

Sincerely yours,

EMH/ek

October 3, 1960

Mr. K. W. Putnam
Albert R. Lee and Company, Inc.
99 John Street
New York, N. Y.

Dear Mr. Putnam:

On September 7th, I called your attention again to the
fact that we have had no word regarding the Stuart Davis
which was consigned to Stanford University on March 14th
and which arrived badly damaged.

Needless to say, we cannot afford to have a picture off
the market for so long a period, and I shall be most
grateful for your immediate attention.

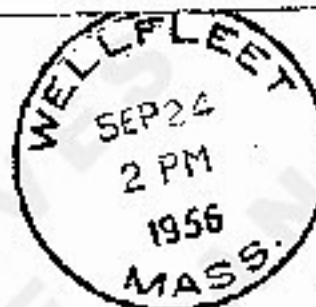
Sincerely yours,

RCH/ek

cc/ Mrs. Robert Gross
Stanford University

rior to publishing information regarding sales transactions,
newspapers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

TAG'S CAROUSEL
WELLFLEET, MASS.



Mrs. E. Halpert
32 E. 51st Street
New York City

MEMBER
MORTGAGE BANKERS ASSOCIATION OF AMERICA

MORTGAGE LOAN CORRESPONDENT
MUTUAL TRUST LIFE INSURANCE COMPANY
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CABLE ADDRESS: REALTORS

Durand Taylor Company

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New York 13, N.Y.

Walker 5-8880

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October 1, 1956

Mrs. Edith Halpert
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Mrs. Ann Guglielmi, 1430 Second Avenue, New York City, has given us your name as a reference in connection with her application to lease an apartment in a building under our management.

Any information you can give us concerning her desirability as a tenant will be appreciated and held in strict confidence.

A self-addressed stamped envelope is enclosed for your convenience.

Very truly yours,

DURAND TAYLOR COMPANY

Henry W. Ludman
Henry W. Ludman

HWL:jk



very pleased that you
like the bronze & as you
have.

When I to have a casting
in bronze it would probably
be 3 weeks or a month
before I could get it. There
is a shortage of moulders
here: in fact only 2 foundries
& they are terribly crowded
with ~~and~~ sculptors (mostly
amateurs) work.

Remember me to Bill Zorach
Should you see him.

Yours very sincerely

Jack Epstein

AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5

(PORTA S. PANCRAZIO)

ROME

CABLE ADDRESS
"AMACADMY"

October 8, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

The enclosed+photographs have been delayed somewhat since the Academy photographer was not available to take them. I had to do the best I could by myself. Although a few of them are a little dark, I think you can get some idea of what the paintings look like.

The prices quoted are generally speaking one-third below what I have been selling similar work for here in Rome.*

If you are interested in any of these paintings, or some drawings, please let me know as soon as possible, so that I can arrange to have them shipped to you.

Sincerely yours,

A. Blaustein

- * The sizes on the photos are of the actual paintings minus mats or frames.
- + Under separate cover
- + Encl. 7 transparencies, 1 black & white

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WALTER WERNER
Juniper Ridge
Danbury, Conn.

October 4, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

*Walt
full
ret.*

Our gestation period for purchase of a painting had to come to an end sometime. If Dove had put as much of himself into a painting as Charlotte and I have done in deciding upon it, I am sure that his production would have been even less than it was.

Anyway--we have decided on "Brown Sun etc.", and I am enclosing my check for \$300 to cover it. This plus our credit balance should square our account, at least until our little citrus-bearing girlfriend arrives from Rome.

Charlotte joins me in sending best regards. If we do not see you next Wednesday afternoon, we will undoubtedly be drifting in later in the month to see what you have wrought together this time.

Sincerely,

Walt

Walter Werner

WW:af
enc.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MUSEUM OF MODERN ART

NEW YORK 19

RENE D'HARNONCOURT
DIRECTOR

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

October 19, 1956

Dear Edith:

I have had good reports from Stockholm about the reception of Bill's sculpture. Here is a picture of the sculpture in place. I am promised some color photographs and will, of course, show them to you when they arrive.

I gather that the sculpture is now on its way back and will reach New York in a week or two.

With many many thanks for your cooperation.

Faithfully yours,


René d'Harnoncourt

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Webb

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Edith,

You owe me a couple of letters but I do
want to send you a line to congratulate you
on the nice articles about you and the foreign
art that you bought and exhibited. You are
always up and doing.

We are heartbroken for poor Bayard Hoppin.
Have you seen him? I hear that Ken has been
marvellous through it all. It is certainly
sad.

Well we are fine here. Watson had a dread-
ful time in Scotland and I thought that he
would bleed to death. He had a hemorrhage from
the nose at 8 A.M. and we rushed him to the
hospital and at 4-30 P.M. the Dr. arrived.

I just can't even talk about the ordeal.
After three hours of it I passed out. They

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CHAIRMAN OF THE BOARD

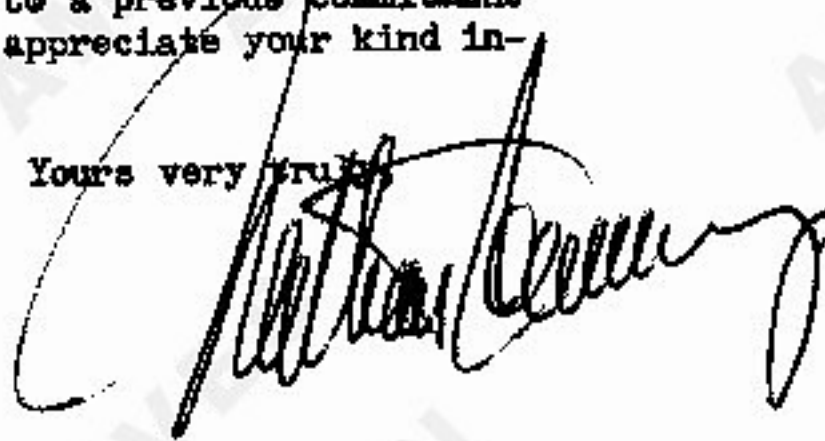
October 9, 1956

The Downtown Gallery
Thirty-two East Fifty-first Street
New York, New York

Gentlemen:

I am sorry that I will be
unable to attend the Preview Reception of
the 31st Annual Exhibition to be held on
October 10 due to a previous commitment
in Chicago. I appreciate your kind in-
vitation.

Yours very truly



Nathan Cummings
VM

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE CLEVELAND MUSEUM OF ART
11150 EAST BOULEVARD CLEVELAND 6, OHIO
TELEPHONE: GARFIELD 1-7340

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

October 5 1956

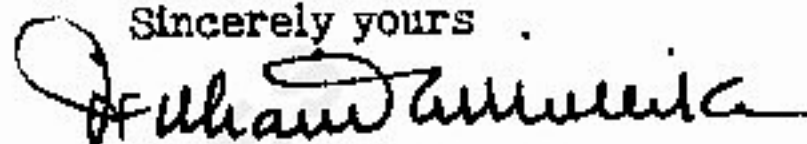
CABLE ADDRESS: MUSEART CLEVELAND

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22 N. Y.

My dear Mrs. Halpert:

I have your letter of September 6 on my return from Europe. We are sending herewith our voucher in the sum of \$850.00 which completes the payment of the Marin "Rock and Sea, Small Point, Maine." I am very happy that we were able to add this to our collection.

Sincerely yours



William M. Milliken
Director

Wmm:s

not to publishing information regarding sales transactions,
reservists are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

told me that his heart was so bad that he could go out
any minute and that he could not be moved to Aberdeen
36 miles away to where a Nose specialist could be had.
He was in the hospital a week and luckily I could stay
there with him. Then the strain of flying back home and
wondering if we would ever get here. Enough.

Now I am knee deep in work and pushing things along
here. The Museum operates when I am away just about the
way your gallery does according to what you have told me.

This week end , am having a big party for Mrs. Murphy
to show her new house. Hope the weather is kind, it is
awful now.

No more as I am rushing as usual but just to say you
are an extraordinary person.

More power to you and keep it up.

My very best to you,

Affectionately,

Elia

Sept. 25th.

10-15-56

Dear Mrs. Edith Halpert,

Enclosed please find a bill as requested for the oils on paper you received last week.

I would like very much to know the names of magazines or papers which reviewed your show. Thus far I have only seen the "Time Magazine" which I was very pleased over.

Thank you for your continued interest in my work

Sincerely
Don Fink

PP write him
of show

BENTON & BOWLES, Inc.

Advertising

444 MADISON AVENUE, NEW YORK 22, N.Y. MURRAY HILL 4-1100

October 2, 1956

Mrs. Halfert
Downtown Galleries
32 East 51st Street
New York City, New York

Dear Mrs. Halfert:

I am enclosing a few proofs of our Avco advertisements in which we have used leading illustrators. These advertisements ran in Fortune, Newsweek, Time, and in similar magazines.

The format is about the same, using the double page spread.

I hope this will help you in your discussion with Mr. Shahn. I will call you on Monday.

Thank you very much.

Sincerely,



Keith McFadden

KMcF:ap
Enc.

2500.-
1500.-

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EERO SAARINEN AND ASSOCIATES

EERO SAARINEN F.A.I.A.
JOSEPH N. LACY A.I.A.
JOHN DINKELLOO
S. GLEN PAULSEN

October 17, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

This is an extremely distasteful task and I am not happy about it but, as usual, I seem to be caught in the middle.

On June 22, 1956 you wrote to me in connection with the bill from Ringland-Johnson for hanging the Stuart Davis mural at Drake University. On receipt of your letter I went back through the people at Drake and they in turn went to the Cowles Foundation. I have just received a letter from Mr. Kasten, Business Manager of Drake. I believe the easiest way to convey to you the exact position of each is to enclose a copy of Mr. Kasten's letter.

I would like to recall to you the basis on which this whole transaction was conducted:

1. You proposed mounting the mural on stretchers.
2. Dr. Harmon, President of Drake, objected.
3. The Cowles were unwilling to pay for more than the cost of direct mounting.
4. Eero had no strong feeling one way or another.
5. You and the potential exhibitors pressed stretcher mounting until finally all agreed with the understanding that you and your associates pay all mounting and hanging costs in excess of \$265.00, which was a bona fide proposal.
6. Stuart Davis went to Des Moines to supervise the mounting and hanging.
7. After Courtais had mounted the mural panels on stretchers the problem of actually attaching the panels to the wall was solved by obtaining the necessary labor and material from Ringland-Johnson.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, creators are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or character is living, it can be assumed that the information may be published 60 years after the date of sale.

*Pl. not pictures (see encrep.)
to not letter*

September 27, 1956

Mr. Stanley Wilson
c/o Barclay Bank
1 Pall Mall East
London S. W. 1, England

Dear Mr. Wilson:

I am sorry that you were so disconcerted, but you must understand that like publishers we cannot handle the work of all artists who feel we should do so. I believe, I explained the situation in our previous correspondence - and I see no reason to refer to our integrity and judgment, just because you sent these to us unsolicited.

The package is being returned to you as you requested.

Sincerely yours,

EGW/ek

EDMUND J. KAHN
1840 REPUBLIC NATIONAL BANK BUILDING
DALLAS, TEXAS

October 17, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

I was in the gallery again on Monday of this week -- I had only a few minutes and another chap slipped in ahead of me just as I was about to visit you, but I shall certainly drop in when next I have an opportunity. I discussed my problems with your associate. There is some confusion in my mind on which I shall want advice from you and I feel certain you can straighten me out.

With best regards as always, I am -

Sincerely yours,

Edmund J. Kahn

EJK:bls

VIA AIR MAIL

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Hoping you see fit to return this year for
other perhaps longer visit I remain -

Sincerely

Milton Schell

P.S. I have put different titles & very low prices on the pieces for customs declaration in case there is duty on so called "copies".

On. 24.

22, 5 to

Dear Mr. Thompson,
I am glad to hear
from you and hope
you are well.
I am well and hope
you are the same.
I am glad to hear
from you and hope
you are well.

Dear Mrs. Thompson,
I have just sent off a crate to
you with 2 "finches" and three "Doves de Trastevere"
and requested Bolinger to send them out to you
you should receive them in about a month or two.
These finches have the gold breeding
in that blue and on all my finches here I think it
better than painting the "Doves".
In regard to the finches they are:

[illegible]

well indeed as we received new pieces to their
The season has started off very
fervidly of the show, as we all were.
We are very pleased with the results
with the Booktown. If such an opening exists
would be really interested in a gallery situation
the contemporary gallery as yet. But we have to say a
has not received any communication from
Total

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

If the ^{100% substitution} larger & narrow oil on paper - (black & white) doesn't interest you because of its

size. Please send it back. I included

A because I felt it was interesting. But you
may only like the size of others.

5. 五

2000 was kept in light brown ink in hand
to keep the ink from fading. — ~~was~~ in good
shape until about 1900. The ink then faded
and the ink faded.

Scientific name of crop plant & flower

present the matter. Shows your initiative
 and ability to handle all the details
 of the work. Shows your ability
 to show your progress and to keep
 the attention of the

DOS DE MAYO 21
Palma de Mallorca

Oct 10

Mr. Ben Shahn
Charles Eliot Norton Professor
Harvard University
Cambridge, Mass.

Dear Mr. Shahn:

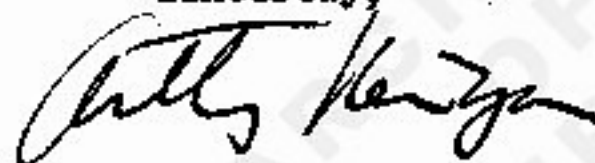
I am a regular contributor to GOYA magazine, Spain's only art journal. The magazine's managing editor (secretario de redacción) is Jesús Hernández Perera, a well-known writer on art and an enthusiast of your work. Mr. Hernández plans a long article on your work for a future issue of the magazine and, because he does not write English very well, has asked me to transmit to you his request for the illustrations which would be used with the article.

Perhaps you would be so kind as to forward this list to your dealer or to the appropriate agency. Naturally, he or you would be supplied with what numbers of the issue involved you desired to have. Because--this you probably know--Spain is a rather poor country and art journals are always rather tenuous in their finances, we all hope to avoid expense. The photos, especially the color transparency, would be returned after use, if so desired. If there is a necessary expense for the color photo, it would be paid, however. If it is impossible to secure Liberation in color, a substitute would be employed, although Mr. Hernández would like a black and white of Liberation, in any case.

No doubt the Harvard Library has a copy of GOYA should you not know the magazine; I am sure you will agree that it is a good journal, if and when you see it. Its distribution includes a good sale in Portugal, and in all the Latin-American countries as well as Spain, although financially it involves a labor of love and very little remuneration for anyone concerned.

I do hope you will receive our request kindly, especially for the sake of those people here who do not know your work.

Sincerely,



Anthony Kerrigan

For purposes of reply, either my address (as above), here in Mallorca, or GOYA (Museo Lázaro Galdiano, Serrano 122, Madrid) may be used. If there is a letter in English accompanying, perhaps my address would be best.

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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INTERCULTURAL PUBLICATIONS INC.

Sheeler

60 East 42 Street

New York 17, N. Y.

Murray Hill 2-1250

Cables: Perculta Newyork

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October 1, 1956

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

We are returning to you herewith by messenger the original photograph of Bucks County Barn by Charles Sheeler, which you were kind enough to loan to us for reproduction in our forthcoming publication PERSPECTIVES USA 16 and its foreign editions.

With our thanks for your assistance,

Sincerely yours,

Hannah C. Kaufmann

Hannah C. Kaufmann
Assistant to the Vice-President

enc.
K;hc

AMERICAN
EXAMINER
COMBINING THE JEWISH EXAMINER AND AMERICAN HEBREW

239 FOURTH AVENUE • NEW YORK 3, N. Y.

October 17, 1956

Mr. L. Allen
The Downtown Gallery
32 East 51 St.
New York, N.Y.

Dear Mr. Allen:

Thank you for the authorization given to me over the telephone today to insert a greeting message in our Chanukah edition.

The cost is \$5.00 for which we beg to enclose invoice.

Again many thanks for your courtesy and cooperation.

Sincerely yours,

THE AMERICAN EXAMINER

L. Janpol
L. Janpol

COPY
THE DOWNTOWN GALLERY
32 EAST 51 ST.
NEW YORK, N.Y.

P.S. Please O.K. this letter and return.

P.P.S. This issue will appear November 29, 1956.

not to publishing information regarding sales transactions, subscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 22, 1956

Mr. W. C. Schilthuis
40 Fifth Avenue
New York, N. Y.

Dear Mr. Schilthuis:

I just came across an on approval slip for the Dove
painting entitled, "Spring". This was sent to you
on September 22nd.

This is not a dunning letter, but we merely want to
know whether you decided to retain this picture for
your collection. Won't you please let me know.

Sincerely yours,

ECM/ek

[Encl. Saarinen 10-17-56]

Prior to publishing information regarding sales transactions, reviewers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DRAKE UNIVERSITY
DES MOINES 11, IOWA

CARL A. KAISTEN
BUSINESS MANAGER

October 1, 1956

Mr. Joseph Lacy
Eero Saarinen and Associates
Bloomfield Hills, Michigan

Dear Joe:

During our last visit, I mentioned to you that the mural had been protected with a protective coating, quite some time ago. We did not hold that operation up.

Since we talked I have gotten in touch with Mr. David Kruidenier, Jr. concerning the statement by Mrs. Halpert in her letter of June 22, 1956, addressed to you in which she says "I did write to the Cowles Foundation months ago and since no reply appeared, I assumed the matter had been closed". I talked with Mr. Kruidenier and find she wrote him on January 6, 1956, and he replied on January 11, 1956.

In his letter he indicated that he did not feel the Foundation had any obligation in the matter and he still feels the same way.

I note another error in Mrs. Halpert's assumption. The additional cost was for the mounting of the mural itself and did not include the foot-rails which Drake University paid for. She also indicates that the amount allotted originally for the mounting of the mural, if we were to do it ourselves, was absurd. Whether or not it was absurd, we had a firm bid for the work to be done at that price and the Foundation indicated it would pay that much toward the cost of the method finally adopted by Mr. Davis.

I still feel that this matter should be brought to a conclusion and definitely that neither Drake University nor the Cowles

July 9, 1968

Mr. Gudmund Vigtel
Administrative Asst.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Vigtel:

Yes, we do know about "Loughi on Broadway" since we have
it in stock at the present time. Georgia O'Keeffe turned
it over to us for sale and we shall be glad to lend it
to you for exhibition, if you so desire - courtesy of The
Downtown Gallery. I doubt whether she would want her
name used except as a previous owner.

Whether photographs will be available at this time, I can-
not say as our photographer is on a two months vacation
trip. If you can wait until September, why don't you write
to him directly asking for #7841. His address is Oliver
Baker - 2231 Broadway - New York, N. Y.

Sincerely yours,

ECH/ek

September 22, 1966.

2539 Rosebery Avenue,
West Vancouver, B. C.

The Downtown Gallery, Inc.
New York City.

Dear Sirs:


Thank you for your
receipt, dated September 10th.

I shall appreciate it
if you will change this receipt and issue future ones to
my wife, Norine Brissenden, for whom I purchased the
O'Keefe, she having wanted one for a long time.

With kindest regards,

I am

Yours truly,


(P. R. Brissenden).

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MARION KOOGLER McNAY ART INSTITUTE

755 AUSTIN HIGHWAY
SAN ANTONIO 8, TEXAS

25 September 1956

Dear Edith:


You are, obviously, the most neglected of our extravagances, but I trust the enclosed modest check will burnish up our credit a bit. Now that summer has been paid for and the equinox has passed, we shall concentrate on taking care of our beautiful Dove, and we shall do that posthaste.

In the middle of my office stands the lovely Zorach Victory, and it remains as satisfying as the first moment I saw it. Mr. Slick asked us to take care of it for him, and I presume that he is going to keep it. Lately I received in the mail an authorization from him for me to release it for exhibition at the Witte Museum, and I judge that is that.

His address is simply Bennet Building, San Antonio 5, Texas.

As you know the Langs are in New York, and I only wish that I could be there joining in the festivities. But in any event Blanche joins me in sending all best regards.

Sincerely,



Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

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MRS. JOHN BARCLAY, JR.
320 W. PITTSBURGH STREET
GREENSBURG, PENNSYLVANIA

Oct. 5, 1956.

Dear Mrs. Halpert;

How exceedingly trying of me! I had written Sheeler & Graves on the stub of my check to you for \$700.---- doubtless because I knew it was the sum for both, & the notation was made after I got home from N.Y. (as tired & confused as usual) I recall now, that I was always mixed on the total amount owed you on the Shahn-- and part of this \$700 must have had to be applied to that unfinished balance due. AT ANY RATE ---here is a check for \$800.---on account of \$1500. I love my Graves and do not want to part with it---and while I still feel I should not pay so much for the O'Keefe, any picture that I have looked at so often without finding it less fascinating than before must be ear-marked for me. Thank you 1000 times for your phenomenal patience. If I decide to return the Sheeler I will do so next month with my check for \$300 in full. I'd rather wait to see how the end of the year dividends come in!

Do not send the O'Keefe on to me until I let you know. I expect to be in N.Y. about the 11th or 12 of Nov. & will try to stop in---perhaps to discuss setting this capped picture into a plain white concave frame.

Meanwhile thank you too for the invitation just rec'd---- sorry to miss the party, but I send warm wishes for a brilliantly successful show.

Sincerely,



Address

Edmeston New York
(9-23-56)
Otsego Co Box 97.

Edith Halpert
New York City
New York.

Dear Madam:-

I read in the
N. Y. Times of the Art and Sculpture Ex-
hibition to be held and also read of the
buying of Sculpture. As the N. Y. Times an-
nounced and advised me to write to these
Galleries -

I have two beautiful statues works of
John Rogers dated Mar 2-1875
A boy and a girl nearly or app. 4 ft
tall. At the base of the boy Lettles
carved "Hide and Seek".

As far as I have been able to find out
there is or was a boy like the one I have
owned in California but, I do not know
of another girl - Am very anxious to sell.
I have other Statues (smaller ones).
Please reply soon and either come or send
a representative with references from you to
see them.

Thanking you in advance
I am Yrs truly
Bessie E. Chase

EDMUND J. KAHN
1840 REPUBLIC NATIONAL BANK BUILDING
DALLAS, TEXAS

October 9, 1956

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Gentlemen:

In accordance with your invoice #7356, I enclose check to
your order for \$75.00.

Very truly yours,

Edmund J. Kahn

EJK:bla
Encl.

VIA AIR MAIL

Prior to publishing information regarding sales transactions, transmitters are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Miss Halpert.

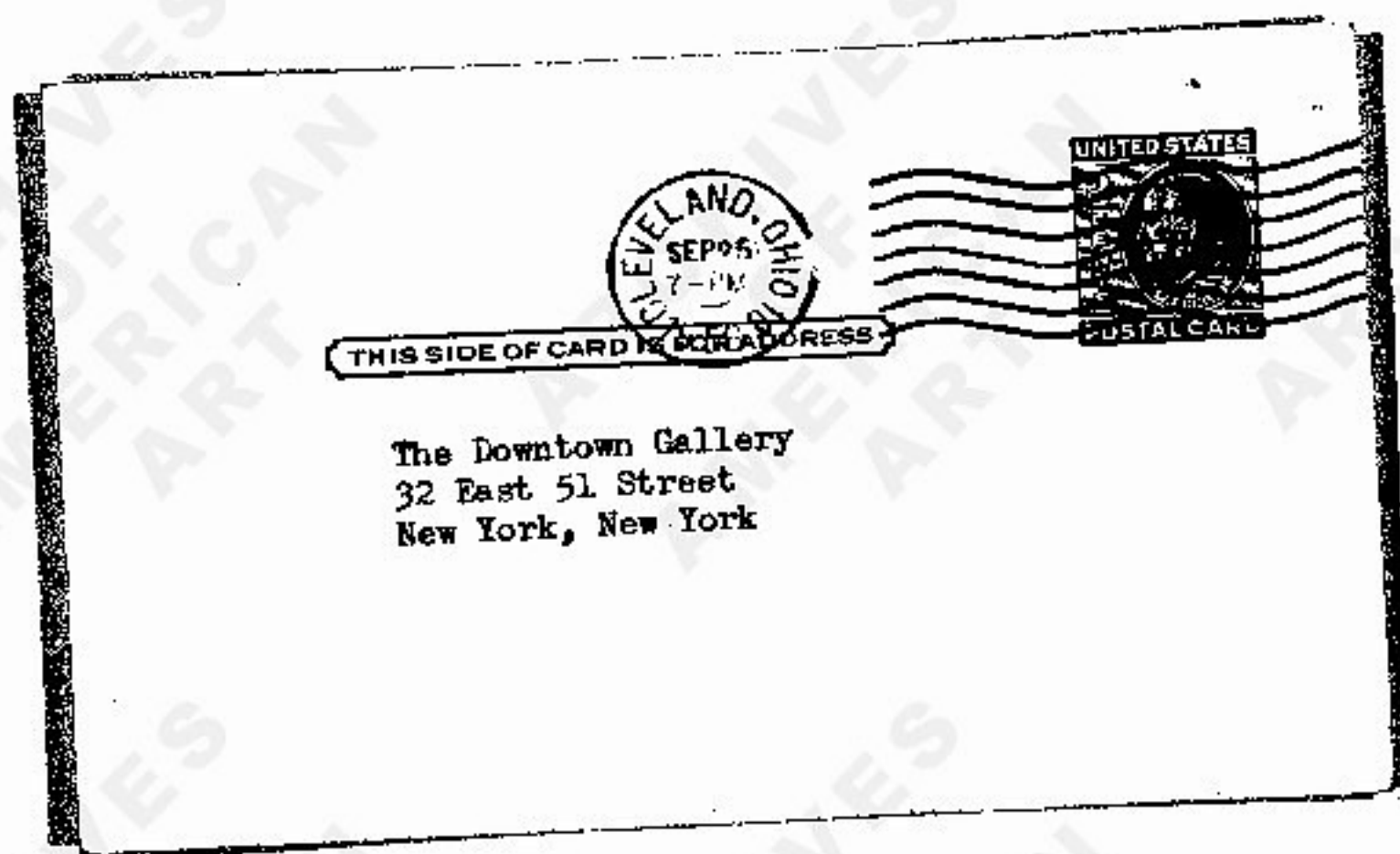
These are the reference forms to be filled out that we spoke about and returned to the institute in the enclosed envelope by Nov 1st. I'm sorry I couldn't get these to you sooner as I know how busy you are. If you need any questions answered or would like to have dinner with me please call me because I would be glad to know you better and show you some things I did in Europe in a different vain than what you have seen. Please know I appreciate the attention you've given to me. I hope I may repay you some day.

LE. 5-1000 EXT 48

T.R. 9-0966

Sincerely yours
Bruce Gilchrist

rior to publishing information regarding sales transactions, creators are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



'Piazza'
9 3/4 x 12 1/2"
Price: \$ 65

Al Blaustein

[end. 9-8-56]

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Davis Art Studio

201 S. GREEN STREET
BROWNSBURG, INDIANA

portraits
landscapes
figure compositions



October 16, 1956

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

As an introduction to you, I will give a short autobiography. I am forty-two years of age, born in Indiana, attended John Herron Art School in Indianapolis, received the Prix de Rome in Painting in 1938, spent the next two years at the American Academy in Rome, received a third year of the fellowship but because of the war spent the last year painting in New York. In 1941, I started teaching at Beloit College, Beloit, Wisconsin. I enlisted in 1942 and was sent to Italy where I became attached to the Historical Section of the 5th Army where my job was to help to make a pictorial record of the events of that army. All of these records became a part of the Historical Properties Section and are now located in the Pentagon. In 1946, I became an instructor of painting and drawing at John Herron Art School where I remain at present. During this time, I have received numerous local prizes and awards and have had paintings accepted for many of our national exhibitions.

To classify one's own painting style is difficult, but I paint in a traditional vein, holding great admiration for the masters of the Renaissance. Nevertheless, my painting is based on life around me and my own experiences as I see and feel them.

Upon receiving the Prix de Rome, the Grand Central Galleries automatically became my agent, and I have a few early things there, but I have never had my work shown in New York except by that gallery.

I feel I am ready to have a showing of my work either in a group show or a one-man show. Having had previous connections with you, Mr. Wilbur D. Peat, Director of the John Herron Art Museum, gave me your name as a reliable dealer. I have a complete record of my recent paintings on 24 x 36 mm. Kodachrome transparencies. Upon request, I shall forward these slides to you for your appraisal.

Sincerely yours,

Harry A. Davis
Harry A. Davis

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may be published 60 years after the date of sale.

October 16, 1956

Mr. Keith McFadden
Benton & Bowles, Inc.
444 Madison Avenue
New York 22, N. Y.

Dear Mr. McFadden:

In all the excitement of our opening, I do not know
whether you had called or whether the message was
not referred to me.

In any event, Shahn was here last Sunday and expressed
an interest in knowing more about the project you had
in mind. May I hear from you?

Sincerely yours,

EGH/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 29, 1956

Mrs. John Barclay, Jr.
320 West Pittsburgh Street
Greensburg, Pennsylvania

Dear Mrs. Barclay:

Since I have had no further word from you, I assume that you had decided against the "important" acquisition by Marin, but I am curious to know what you finally did about the early example in the Museum of Modern Art.

Also, I checked our records and found that you made a cash payment to me on June 30th amounting to \$400, which was applied to the Charles Sheeler tempera you purchased previously. You may recall that I held up billing the Morris Graves, "Spring Bouquet", with the thought that you would acquire the O'Keeffe with it and that we would make a price of \$1500 for the two. Since you have not succumbed entirely to the latter (I am still holding it as further temptation) I am now enclosing the invoice for the Graves, which can be paid at your convenience.

It was so nice seeing you, and I hope to have the pleasure soon again.

Sincerely yours,

EGH/ek
Enc.

\$420 ~~or~~ rather in lead or
bronze. I am getting one
in lead to-day & if
you agree to the price I
will send it to your right
away. I can of course get
a casting in bronze made.
I will get a casting of the
Fountain made for you at
the price you mention \$564.
I must carefully consider
the plan for an exhibition
which to me presents some
difficulties that I will
have to get over. Remember
me to Bill Foran when
you see him.

Yours very sincerely

—Jesse Epstein

Art Galleries
September 24, 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

Mr. Bernard Reis
252 East Sixty-eighth Street
New York, New York

Dear Mr. Reis:

My friend, Mrs. Edith Gregor Halpert, of the Downtown Gallery, is giving a party for me in conjunction with Harcourt Brace on October 10 - whether it is in the late afternoon or evening I do not yet know. The occasion is the publication of my novel, Verge of Glory, based on the life of Modigliani.

Mrs. Halpert is bringing together a few paintings by Modigliani for that one occasion. It has naturally occurred to me that your relation to Modigliani and the Modigliani theme is unique since you have both an outstanding canvas and the very rare death mask. Perhaps you would be willing to lend either or both for twenty-four hours, in which case, of course, I know Mrs. Halpert would tend to the details. I realize that this is a private and personal and not a museum event, so do not feel the least embarrassed if it causes you any anxiety to have these treasures out of the house.

What I should like still more is to see Mrs. Reis and yourself that evening, and I hope you will be able to accept.

Progressively we keep seeing Barbara and Jim. We saw them last Friday at the premiere of the Van Gogh film, and she was looking quite Minoan and very beautiful in something that was blue-gray and had millions of vertical pleats.

With best wishes to Mrs. Reis and to yourself,

Sincerely,



Frederick S. Wight
Director of the Art Galleries

FSW/dp
cc: Mrs. Edith Gregor Halpert

prior to publishing information regarding sales transactions.
Dealers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 11, 1966

Mr. Edmund J. Kahn
1240 Republic National Bank Building
Dallas, Texas

Dear Mr. Kahn:

Thank you for your check.

I am so sorry to have missed you when you were
in New York and hope that you will be up soon
again.

Sincerely yours,

EJH/ek

September 27, 1956

Mr. Thomas Gagliardi
Tag's Carousel
Wellsfleet, Massachusetts

Dear Tag:

Well it's about time that you stopped off in New York
and give me a chance to shake a Martini for you - under
supervision, of course, as one can never trust a hard
drinker.

Needless to say, I am very much ashamed of myself for
not having written the inevitable bread and butter note
for your wonderful hospitality and for the gorgeous time
you gave the three Connecticut Yankees. I loved your
place, and I am still regretting the time element which
made it impossible for me to come back and do my Christ-
mas shopping early. Maybe I'll see you in Delray, if
and when I make my annual pilgrimage to see how the
other half lives. I am now saving my pennies.

Love from your old Contessa.

Affectionately,

BGE/ek

ALEXANDRE RABOW GALLERIES
847 BUTTER STREET
SAN FRANCISCO 2
YUON 2-2883

Oct. 18, 1956

The Downtown Gallery
32 E. 51st St
N. Y. C.

Dear Mrs Halpert.

I liked your Ben Shahn
at Gump's. If the drawing "Desk
and chairs" will be available by
the end of the exhibition, I would
maybe consider it. - What is the
best price?

Very sincerely yours

Alex Rabow

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WALDO STEWART

Dallas, Texas
October 11, 1956

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of September 29th, and we are delighted that your Gallery will participate in the project of YOUNG COLLECTIONS. We will look forward to receiving the items along with the biographies of each painter, not later than the fifth of November.

Sincerely,

Waldo Stewart

Waldo Stewart
Committee Chairman
Young Collections
3020 South Haskell Avenue
Dallas 23, Texas

WS:ip

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September 27, 1954

Mr. Joseph Hirshhorn
165 Broadway
New York, N. Y.

Dear Joe:

I am enclosing an official appraisal for the five
Kuniyoshis, and I am bearing in mind that this is
for insurance valuations.

If you get bored with any of these, I shall be
delighted to take these in trade for some other
artist. We both have the same art buying bug.
Don't we?

How about coming in to say hello one of these days
and bring your nice wife.

Sincerely yours,

EGH/ek
Enc.

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

September 27, 1956

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss ~~Halpert~~ ^{Edith}:

As you know, I plan to be in New York next month to inspect paintings by contemporary American artists in connection with the Corcoran Gallery's 25th Biennial. I plan to visit you early in the afternoon of Tuesday, October 9, and I expect to be accompanied by the President of the Gallery, Mr. George E. Hamilton, Jr.

If this arrangement is inconvenient for you, please let me know as soon as possible. I shall be staying at the Harvard Club of New York, if you should need to get in touch with me after this weekend.

It will be a pleasure to view your collections.

Yours sincerely,

B. Williams

Director

HW/mh

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October 11, 1958

Mrs. Wm. Hart
1139 Prospect Avenue
Hartford 5, Connecticut

Dear Mrs. Hart:

As a result of the recent exhibition, there have been such constant streams of inquiries and visitors to see Mrs. Halpert, that she finally had to discontinue the service as it interfered with the gallery business.

Since she has no intention of repeating an exhibition of this type and the gallery limits itself to the ten artists listed below, it would be a waste of your time to bring the paintings in.

Sincerely yours,

LA/ek

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researchers are responsible for obtaining written permission
on both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 20, 1966

Mr. Andrew Ritchie
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Andrew:

I rarely impose my enthusiasms on you, but this young
man - Alan Gussow - interests me tremendously and I
thought you might take the time - if you have any - to
go over these photographs and color slides. He lives
in New York and can bring some of the paintings to
you, if you are interested. If not, we shall be glad
to pick up the photographs at your convenience.

Incidentally, we have extended our current show for
another week and perhaps I can coax you to come to see
the young geniuses from Europe before it closes on
October 6th.

It will be nice to see you.

Sincerely yours,

EGH/ek
Enc.

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October 16, 1958

Mr. Leigh D. Block
38 South Dearborn Street
Chicago 5, Illinois

Dear Mr. Block:

This morning I received a copy of your letter to George Grammer, and I am very delighted both with the acquisition of the painting and your generosity in lending it for his exhibition. You made the young man very happy. Also, as you suggested, I am enclosing our bill made out to the company.

All but two of the new Stuart Davis paintings are now in the gallery, and we are really tremendously excited about the forthcoming exhibition which opens on November 8th. The painting you liked is being used as a cover for the catalogue, and we are really going to turn about having it printed in color. I do hope that you can come in very soon to see the group as there is a great deal of advance interest and I may have to show the paintings including the one you asked me to hold. This is not sales pressure, but you can well understand our position in the matter.

My best regards.

Sincerely yours,

BGM/ek
Enc.

the miller company · meriden · connecticut

general offices

October 16, 1956

miller
SINCE 1844

Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Attention: Mrs. Edith Gregor Halpert

Dear Mrs. Halpert:

You will recall that some months ago I telephoned you to get advice on repairing our Georgia O'Keeffe painting, which was damaged while on exhibition with the American Federation of Arts. Following your advice, I was able to persuade Mr. and Mrs. Keck to undertake the job, provided they were given ample time. When the picture was finally returned there was still considerable amount of demarcation on the picture. I wrote Mrs. Keck about this and she advised that they did their very best, but were not able to overcome the damage entirely. I am having the picture shipped down to you, and I will drop by the next time I am in New York to see what further can be done about the problem.

With kindest regards,

Believe me, most sincerely yours,

Emily Hall Tremaine

Emily Hall Tremaine
DIRECTOR: DEPARTMENT OF DESIGN

EHT/pn

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2.

to continue to paint comfortably & without stress. It is true, that he was unhappy at not being with you the last three years of his life, but as we had discussed many a time, that the strain & pressure of your being economically responsible for so many artists was being unfair to you as a person, and he realized that this was so. Edith he was very fond of you and attached to you, so much so that he withdrew more within himself, he reacted to words me in the same manner, I use to suffer from this until I realized he really loved me.

So Edith dear, let me pay tribute to you in Gu's memory, for ^{your} having contributed to American Art by aiding the artist

Love Ann.

THE INSTITUTE OF CONTEMPORARY ART
230 THE FENWAY, BOSTON 15, MASSACHUSETTS

October 19, 1956

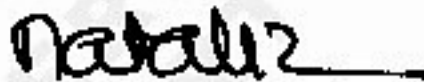
Dear Mrs. Halpert:

Because the Messers are in Europe and Tom doesn't take over here until December first, I have taken the liberty of opening your letter.

We had hoped to synchronize our Shahn exhibition with that of the Fogg but if they are to do it in November-December, this will be impossible for us. Mr. Shahn will lecture during March 1957, apparently, and we may be able to shift things to do the show Tom has in mind then - March to mid-April - or else late May. He does not know that the Fogg showing will be November and he may reconsider the whole undertaking, but I doubt it. In fact, when I spoke with the Fogg last week they didn't know that it would be possible to do it then, either!

I shall be in touch with Tom on his return November 1st, and one of us will communicate with you then. With all good wishes,

Sincerely,


Natalie M. Dunlop

Mrs. Edith Halpert
32 East 51st Street
New York City

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reviewers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 3, 1956

Mr. Richard Lorts
328 West 88 Street
New York, N. Y.

Dear Mr. Lorts:

I am sorry but there is no possibility whatsoever of an
exhibition devoted to artists of New York.

There are about 120 galleries in this city with an aver-
age of 1000 exhibitions a year, many of which represent
local artists.

I would suggest that you get in touch with any of the
large number of other dealers.

Sincerely yours,

KOH/ek

LEIGH B. BLOCK
35 SOUTH DEARBORN STREET
CHICAGO 3

October 8, 1956

Dear Miss Halpert:

Thanks so much for sending the painting by George Grammer entitled "Refinery". It is an extremely well painted industrial picture and just the type of thing we are looking for for our new building. I am attaching the signed receipt and ask that you send the invoice made out to Inland Steel Company c/o Leigh B. Block.

7 While I was at the Art Institute they showed me another picture by Dove which you apparently had also sent on approval, although I have not heard from you about this picture. Frankly, I did not care for it at all and I have asked the Art Institute to immediately return it to you.

I hope to be in New York towards the end of the month and will come in to see you at that time and hope we can see the Stewart Davises.

Sincerely yours,

Leigh B. Block

Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

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APPLICATION FOR UNITED STATES GOVERNMENT GRANT

(Public Law 584, 79th Congress - the Fulbright Act)

under the auspices of
THE BOARD OF FOREIGN SCHOLARSHIPS
THE APPROPRIATE U. S. EDUCATIONAL FOUNDATION ABROAD

and
THE DEPARTMENT OF STATE

INTERNATIONAL EDUCATION, 1 East 67th Street, New York 21, N. Y.
(Cooperating agency for student program: THE INSTITUTE OF INTERNATIONAL EDUCATION)

Confidential Report on Applicant

(Please use typewriter)

Name of Applicant Bruce Arnold Gilchrist For study or research in Peru

(country)

Field of Study Painting

PART I

(to be completed by applicant)

Using the space below, (and, if essential, a supplementary sheet) state, for the information of your reference, your reasons and your plans for study abroad. This statement should be briefed from your statement of purpose.)

Four years ago I left for Europe in search of a goal. The goal was to find out whether or not I was an artist and if so, what kind of artist. I went to Copenhagen because I felt other Americans would not distract me from my work and the complete change would give me an incentive to work harder and be something for my work. I rented a room and started doing many figurative drawings. My subjects were people I would meet day by day. Shortly after I was there my funds were stolen, so I approached the Danish magazine publishers and asked for work illustrating stories. Scripts were given me in English and I began illustrating weekly stories. My work was very successful and I decided after a year and a half of saving to stop my commercial drawing, move to a new environment, and do creative painting. By this I mean painting anything that came into my mind and not something done for a story that I had little interest in. I went to Spain and lived in a small fishing village along the coast painting the life around me. Sometimes I would paint what I saw, other times paint what I felt, or if the mood struck me, a combination. When my funds ran out, I returned to the United States. Since my return I have had the good fortune of having two of my paintings selected by Edith Halpert of the Downtown Gallery for her opening show this year--Americans in Europe--which in effect has answered one of my questions: my creative work is recognized.

I have been doing various things for work since I have come back and although the work I now have is graphic art, I am not left with enough time or money to express myself creatively to the fullest of my ability.

If I win this scholarship, I plan to enroll in either the University of San Marco or the Escuela Nacional Bellas Artes in Lima, Peru for 30 months. There I hope to acquaint myself with the people and their culture and do research in the local museums on the Inca culture. I also plan to map out a travel into the interior ie Lake Titicaca and Cuzco where I will go and paint for the remainder of my allotted time.

My object in travelling to Peru and the vast unknown areas of the Inca Empire is to combine my research and the feelings of Peruvians, past and present, into a form of creative art which will tell more people outside of Peru what they might not be able to see. Another factor of preference to Peru is the fact that few contemporary artists have been to Peru and I feel that I have the ability to make my trip there worthwhile to the Fulbright foundation if I am sponsored.

PART II

(to be completed by the reference)

In choosing among applicants for Fulbright scholarships, the National Selection Committee relies heavily on personal estimates of each applicant's characteristics. Specifically, it considers:

- (a) The fitness of the applicant in terms of character, personality, adaptability, achievement, maturity, leadership, and promise of growth.
- (b) The applicant's ability and preparation as a student to carry through the project summarized above.
- (c) The likelihood that the applicant will benefit from the experience and, on his return, will interpret it reliably and effectively.

Using the above statement as a point of departure, and bearing in mind that the scholarship is for study abroad and will involve mingling with the people of the host country and being identified by them as a representative American, please write on the other side of this sheet (if possible on a typewriter) your opinion of the applicant, and length of time you have known him. A careful evaluation of the strengths and weaknesses of the applicant and of his preparation to accomplish the project is, in the long run, more helpful to him than routine praise.

(Please see reverse side of this sheet)

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October 3, 1956

Dr. William Bender
United Office Building
Niagara Falls, N. Y.

Dear Dr. Bender:

Some weeks ago, when you called, we discussed the possibility of your sending the two paintings to us as you wish to have them placed in a collection where the climatic conditions were better. Are you planning to do so?

I shall be grateful for a note from you in the very near future.

Sincerely yours,

EGH/ek

*Fleming
(German - Hoff)*

THOMAS Y. CROWELL COMPANY

Established 1834

ROBERT L. CROWELL
PRESIDENT

432 FOURTH AVENUE
NEW YORK 16

TELEPHONE OREGON 6-0630

October 10, 1956

Miss Edith Halpert
Downtown Gallery
32 East 51 Street
New York City

Dear Miss Halpert:

One of the first copies of PAINTING IN AMERICA
(October 29, \$8.95/\$10.00) will reach you shortly.
It is by E. P. Richardson, the Director of the
Detroit Institute of Arts.

Exactly ten years ago, Mr. Richardson and I signed
contracts for this work and I have seldom published
a book with greater pride.

In my opinion, it is definitive and fills a great
need.

I hope you think so too! Anything you care to do
toward drawing attention to this important book
will be very much appreciated.

Sincerely yours


Robert L. Crowell

rlc:lh

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essentials are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.


The Berkeley Express and Moving Company will call for these paintings between November 12 and November 14. If you have a preference as to the date of pick-up, please inform Berkeley directly. We would appreciate it if you would help us hold down our costs by having the works readily available during that period. The entire shipment will come to Washington by truck just in time for the judging of the prizes.

As you know, the works will be shown at The Corcoran from January 12 to March 10, 1957. They will then be shown at The Toledo Museum of Art between April 1 and April 30.

Certain works will also be selected by the American Federation of Arts for circulation from September 1, 1957 to September 30, 1958. The American Federation of Arts will make their selections in December.

We have every expectation that The 25th BIENNIAL will be of an exceptionally high calibre. We are most grateful to you for your generous co-operation in helping us realize our hopes.

Yours sincerely,



Director.

October 16, 1958

Mr. Nate Spingold
12 East 77 Street
New York, N. Y.

Dear Nate:

In all the excitement of the party I may not have
had an opportunity to express my gratitude suf-
ficiently, and I am sending this note to thank you
for the loan of the two Mediglianis. They really
helped make the party a great success.

I sure love the Spingolds.

Sincerely yours,

EGH/ek



The Dallas Morning News

TEXAS' LEADING NEWSPAPER

RADIO-TELEVISION STATIONS WFAA • TEXAS ALMANAC

Oct. 1, 1956

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Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Many thanks for sending me the material from
The Downtown Gallery.

However, I have only an academic interest in the
matter.

The director of the Dallas Society for Contemporary
Arts is Mr. Heri Bert Bartscht, 1125 North Canterbury Court,
Dallas, and I shall forward the material to him.

Undoubtedly, you will hear from him.

Sincerely yours,

John Rosenfield
John Rosenfield
Amusements Editor

JR/eac

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October 3, 1956

Mr. George Friedland
2222 East Allegheny Avenue
Philadelphia 34, Pa.
Dear Mr. Friedland:

I am sorry that you cannot be with us at the party for Frederick Wight and for his new book on Medigliani.

For some time, I had planned to call your attention to the Stuart Davis painting reproduced in Fortune Magazine, September 1955, under the heading of "Still Life From The Supermarkets". In addition to this painting, Davis produced several others dealing with the same theme, and somewhat similar in character. Again it occurred to me that a painting of this type could be an advantageous purchase for your business.

An exhibition of Davis' new work (including these gouaches) will open here on November 6. The paintings are now in our possession in the event that you would like to have an opportunity of a preview at your convenience.

Sincerely yours,

RM/ek

RM/ek
RM/ek

RM/ek

INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

24 September 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

One of our best painting students, Miss Margaret Gohmann, who spent the summer up at Skowhegan on a scholarship, is graduating in February and is going to apply for a Fulbright to study in France. French is her minor, and she has a speaking acquaintance with the language as well as some knowledge of its literature and history. What she really wants to do is go to Paris and paint, but this is not enough for a Fulbright program. I am wondering if you can make one or two practical suggestions regarding people to work with that would both be valuable for the girl and reasonable to the Fulbright Committee. I hate to trouble you for a letter, but I am on my way quite soon to India, and before I return Miss Gohmann's application ought to be in. My secretary will turn over your reply to her whenever you get time to send it.

Kindest regards and best wishes,

Henry R. Hope,
Chairman
Fine Arts Department

bn

Twelfth and could meet you
at your convenience any time
between 12 and 4³⁰ of that
day - your opinion of Max's
work would mean much to
the young artist and both
she and I would be deeply
grateful. Faithfully

Maria Hart.
(Mrs Wm Hart)
Address as above -

The Eighth,
October
1956 -

18 Hyde Park Gate.

Kensington, S.W.7.

Western 5723.

Sept. 24th 1956

Dear Mrs. Halpert - I am
enclosing data of bronzes
with the dates. I would
let you have the study
for the Madonna & Child
for £150. Should you
client insist on a bronze
casting I could of course
cast it; at the same time
I have just had cast
in lead a copy of
you cared for this I could
send it right away. I am

Mr. Al Blaustein
American Academy in Rome
Rome, Italy

Dear Mr. Blaustein:

By this time I do hope that you have returned from
your trip and that we can straighten out the shipment
of your paintings made by Bolinger several weeks ago.

It is incredible that a company of this type would not
be familiar with the shipping regulations and know
that it is imperative to send entry forms with each
shipment. I communicated with Bolinger, who in turn
got in touch with Mr. Roberts. The letters they sent
are not sufficient for the Customs - according to
Bolinger's New York representative - R. J. Saunders
& Co.

The package has been put into the warehouse at the
International Airport, for which we have to pay for
the storage. Therefore, would you be kind enough to
see that these papers are sent immediately. It is a
form which has to be signed by the American Consul
in Rome; (Declaration of American Artists - Form
No 195 - Foreign Service).

Thank you

Sincerely yours

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 27, 1958

Mr. Joseph Hirshhorn
165 Broadway
New York, N. Y.

Dear Mr. Hirshhorn:

I am listing below the current valuations of the
five pictures by the late Yasuo Kuniyoshi:

Child Frightened by Water	Oil	\$1850
Look it Flies!	"	4000
Child in Country	Cass in	1400
Carnival	Drawing	750
End of Day	"	750

Sincerely yours,

ECH/ek

Von Schmidt

1.	Sicilian Town (colored ink drawing)	<u>60</u>
2.	View of Taormina I (water color, + ink)	<u>75</u>
3.	View of Taormina II (ink drawing)	<u>50</u>
4.	View of Taormina III "	<u>50</u>
5.	Cliffs - (Taormina) "	<u>55</u>
6.	White Chair & Dying Plant (colored inks)	<u>70</u>
7.	Blind Lemon (casein)	<u>120</u>
8.	The wall (Perugia) (wash drawing)	<u>50</u>
9.	Sink with dishes and cherries (water color + ink)	<u>70</u>
10.	Horse (")	<u>75</u>
11.	Fishing on the Arno (pen + ink)	<u>65</u>
12.	Mannequin III (colored ink)	<u>55</u>
13.	Still life (water color + ink)	<u>70</u>
14.	Head of M. (clay print)	<u>25</u>
15.	Monument with sketchy horses (pen + ink)	<u>50</u>

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Hi, Doll:
Certainly
you and Charles
did alright in this
past issue of TIME...
going, girl, art
Gonzalez, art
proofs at the
nite...
phot...

Saw
 Tudors
 Camn good
 Hope to get to N.Y. before
 Delray. Maybe you'll let
 me buy you a
 martini?
 Still love
 YOU...

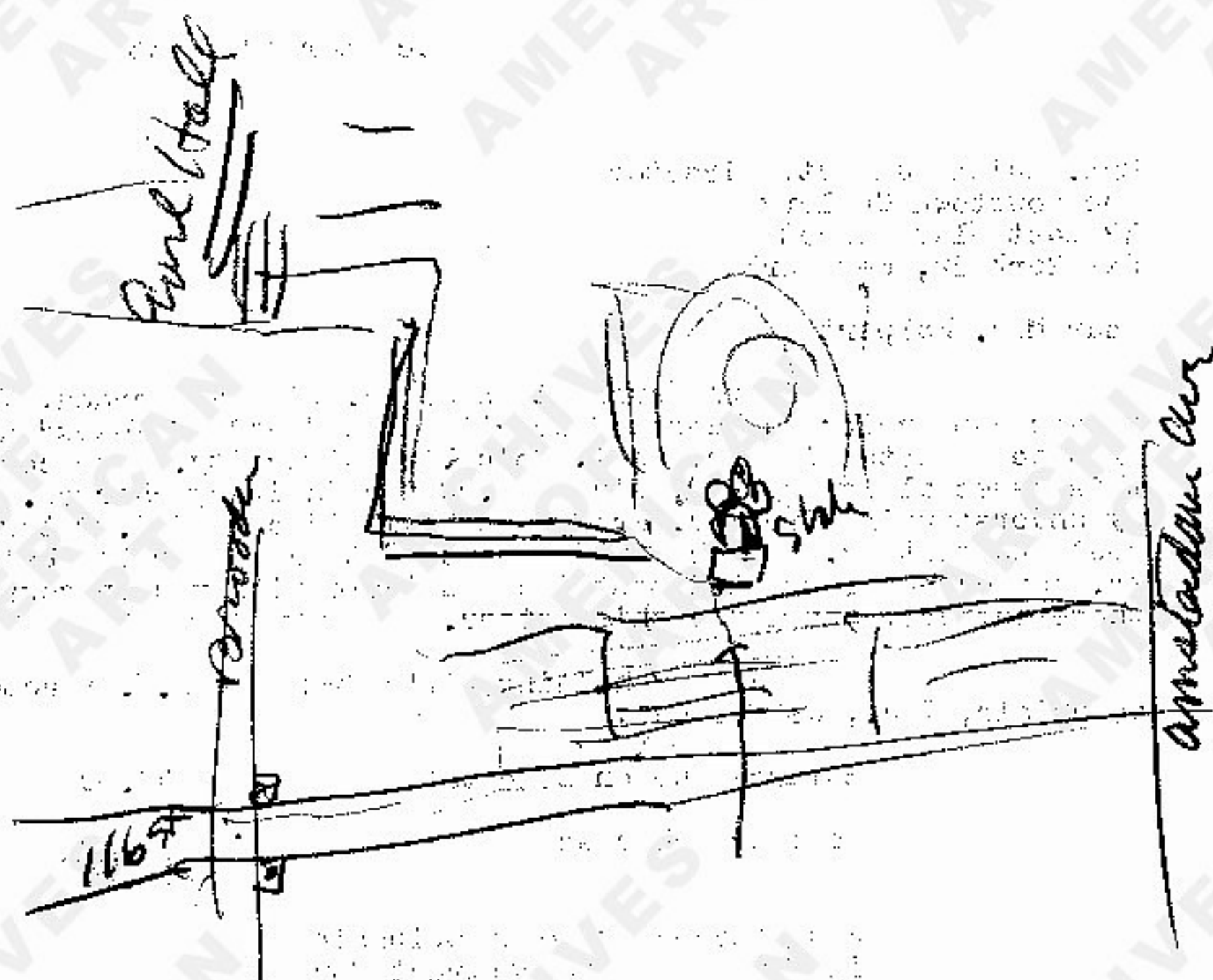


Tag's
Carousel
GALLERY

GALLERY

THROUGH SEPTEMBER

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October 10, 1956

Dear Lawrence:

We expect to be in the apartment hotel for at least two more weeks, and therefore I believe it would be best to ship the paintings to me at the following address:

John C. Denman
The Exeter Hotel
720 Seneca St.
Seattle, Wash.

At the present time I am receiving all my mail at the airport address, but it will be more convenient to receive the shipment at the hotel if it will arrive within a couple of weeks.

Mrs. Denman and I always look forward to a trip to New York, but at the present have no definite plans for an early trip. However, we would like seeing you again.

Sincerely yours,

John Denman

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searchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

DR. RAYMOND F. PIPER
1310 COMSTOCK AVENUE
SYRACUSE 5, N.Y.

Sept. 27, 1956

Dear Mrs. Halpert:

I was delighted to read of your activities in
TIME Magazine for Sept. 24th.

I wish very much that you could help ^{me} see
a photograph of the "startling Crucifixion" by
Thomas H. Dehill Jr., which is mentioned.

I trust that you have one available. I should
return it promptly if it did not fit my require-
ments for my book on COSMIC ART.

Always best wishes, I am.

Gratefully yours,

R. F. Piper

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THE JORDO MUSEUM OF ART
FOUNDED BY JORDO MUSEUM OF ART

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OF THE JORDO MUSEUM OF ART

CAMPBELL ENAMEL COMPANY

GENERAL MOTORS BUILDING

DETROIT 2, MICHIGAN TRINITY 2-6200

October 3, 1956

Edith Gregor Halpert, Director
Consultation service by appointment
32 East 51st Street
New York 22, N. Y.

Dear Edith Halpert:

Enclosed you will find the prints of Ben Shahn
that were forwarded to me September 21st.

Due to the change in plans we were unable to use
the prints, but may be able to use in the near
future.

Thank you for your time and cooperation.

Sincerely yours,

Richard Klawer

Richard Klawer

RK/vl

ADVERTISING



WELL DIRECTED

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on both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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bronze group in the Trib (didn't see the N.Y. Times article) I have you an extra one).
+ Sorry Time Mag didn't come through.
At any rate I was extremely happy that you bought the group & the only person that I would have preferred as an owner - is someone who should buy it from you - & that too has happened - Fred Sweet of the Art Institute would like to arrange to invite the piece to the American Show this winter & hope it can be possible.

I have several good small bronzes I have kept here & wonder if you would be interested in having me send you 2 or 3.
Please let me know. - I Believe me I have been most unhappy not to have been in to see your show - (have sent a few people in to see it)
If you should be willing - I would enjoy knowing name & address of purchaser & in return - yours - Abbott

September 27, 1958

President J. S. Bixler
Colby College
Waterville, Maine

Dear Sir:

I am very grateful, indeed, for your kind invitation to join you at dinner on October 10th. Nothing would give me greater pleasure but, unfortunately, we are having a party at the gallery for Professor Frederick Wight of U.C.L.A. on the afternoon of that day. I regret this exceedingly.

Sincerely yours,

EGB/ek

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Mrs. Rafael Navas

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September 27, 1936

Mr. William Steig
R. D. 2
Green Ridge, New Jersey

Dear Bill:

According to our accountant, we may not make the check to the Fund and I am, therefore, returning it to you. Lisa can endorse it making it payable to the Fund if she so desires, unless you would prefer to have it made in your name under the same arrangement.

As you probably know, the gallery changed its policy several years ago when it moved 25 artists and my former assistant as an entity and I have since concentrated on the older boys listed below, all of whom joined the gallery before 1930. From time to time, we have a large group exhibition which I select in some town like Chicago or Los Angeles or this time Europe.

However, I should very much like to see what you are doing, and if you have some small paintings that you can bring in, it will be a pleasure to see you and them.

Sincerely yours,

EGH/ek
Enc.

322 West 88th Street
New York, N.Y.
28 September 1956


Miss E. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

I greatly appreciate your letter explaining the current policy in regard to the work of artists other than those on your list.

May I inquire, however, when you anticipate a group show for "the artists of New York" and whether you would, at that time, look over some of my work?

Sincerely,


Richard Lortz

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October 10, 1936

Mr. Milton Hebald
American Academy in Rome
Via Angelo Masina, 5
Rome, Italy

Dear Mr. Hebald:

Thank you for your letter. We are anxiously awaiting the sculpture and will follow through with Bollinger's representative in New York.

While we are not in a position to add to our permanent roster, I would be interested in having more of your work on hand. Our annual Christmas show, which opens on December 4th, includes a good many so called "outsiders" and, again, we have a huge audience for this exhibition. Also, we can have a number of your sculptures in stock to show from time to time as I am very much interested in your work.

Why don't you send me photographs of what you will have available together with consignment prices which, of course, include the consignment commission of 83 1/3%. The photographs will be needed very shortly as we would like to have the Christmas show material considerably ahead for critics, etc.

My best regards,

Sincerely yours,

RCH/ek

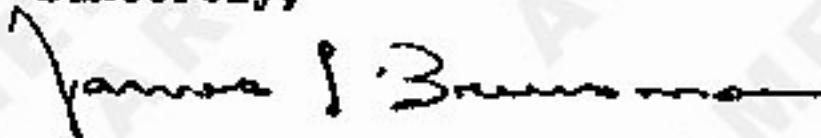
14 October 1956

American Federation of Arts
270 LaFayette St.
New York 12, N.Y.

Dear Sir:

It has been brought to my attention that you are distributing a booklet called ABC's of Collecting American Contemporary Art with drawing by Saul Steinberg and text by John Emur. If you have this booklet in stock, please forward one to me or indicate where I may purchase one.

Sincerely,



James L. Bronsman
511 Ottawa St
Leavenworth, Kansas

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*Pl send of statement
25¢ + postage*

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September 27, 1956

Mr. Reginald Poland
Director of the Museums
Atlanta Art Association
1280 Peachtree Street, N. E.
Atlanta 9, Georgia

Dear Mr. Poland:

It was so good to hear from you again. Don't you ever get up north?

The Kuniyoshi situation is rather tight. As you probably know, there were only nine unsold paintings when Kuniyoshi died and a number of these went rapidly. However, I was fortunate in repurchasing a collection from a client who had the bad fortune of being wiped out financially in a big business deal. All of these paintings are large in dimension and range from \$2000 to \$7500 (the latter includes two paintings owned by the Estate). If you could give me some idea of your limit, I shall send you photographs.

We do have a superb drawing - rather a painting in ink. A photograph of this is being sent to you immediately. It was one of the last pictures produced by Kuniyoshi and is 26 x 22 in size, priced at \$1200. We consider this a truly major work. A companion picture was purchased by the Whitney Museum and we have held on to this last example for museum sale only.

As soon as I hear from you, I shall follow through. My very best regards.

Sincerely yours,

RCH/ek
Enc.

GEORGE FRIEDLAND
2225 EAST ALLEGHENY AVENUE
PHILADELPHIA 24, PA.

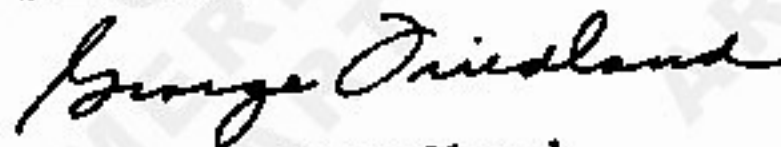
October 1, 1956

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

I am sorry that I cannot be present for
cocktails on Wednesday, October 10, at the party
for Mr. Frederick Wight.

Sincerely yours,



George Friedland

Ji

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ENTE AUTONOMO
"LA BIENNALE DI VENEZIA"

Venezia, li.....
S. Marco, Ca' Giustinian - Tel. 27858 - 28110

2

could send photographs of available pictures and the actual choice could be made later.

Naturally, all concerned sincerely hope that a transaction can be made, and that a reply will be received as soon as possible.

I am writing this note simply as an aid and a partial explanation. On behalf of the Comune of Venice and my friends here at the Biennale I personally hope that something can be done.

Sincerely,

William T. Bradshaw, Director
American Pavilion
28th Biennale, Venice

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CENTRAL COLLEGE

PELLA, IOWA

28 September 1956

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Congratulations on the kind treatment you received from the recent issue of TIME. You deserve it. I only hope that some of the other directors take the direction from you and what you have done.

I sincerely hope that the venture proves to be financially rewarding to you as I know it has been spiritually rewarding.

Sincerely,



Lawrence Mills
Assistant Professor of Art

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

10/7/56

Dear Mrs. Helpert,

Here is a small group of drawings and watercolors for your consideration.

I've reduced the casein 'Blind Lemon' \$30 from the price in the Fulbright show and the others are mostly new ones priced accordingly. The titles are all penciled on the backs.

I just found when I visited the Galleria Schnaides yesterday that the drawing that you bought when you were in Rome was titled 'Blues Singer' not Folksinger, as I mistakenly O.K.'d it on the form you sent. It makes makes little difference though as one fits nearly as well as the other. Maybe it should be called 'Rock and Roll' to really bring things up

ESTABLISHED 1807

ALBERT R. LEE & CO., Inc.

BUFFALO, N. Y.
204 BIDWELL PKWY.

TELEPHONE
ELMWOOD 9180

OSWEGO, N. Y.
125 WEST 2nd ST.

TELEPHONE
OSWEGO 3143

INSURANCE ADJUSTERS
MARINE SURVEYORS

90 JOHN STREET

NEW YORK 38, N.Y.

TELEPHONE BEEKMAN 3-8200

CABLE ADDRESS
"ARLEECOT"
NEW YORK

IN REPLY REFER TO
No. 42950 KWP

October 15th, 1956

The Downtown Gallery
32 East 51st Street
New York City

Attention: Mrs. Edith Halpert

Gentlemen:

We enclose herewith proof of loss in connection with the damage sustained by the Stuart Davis painting "Detailed Study for Cliche", which we would ask that you sign in the presence of Public Notary and return to us.

This will start the machinery for the final settlement of your claim.

Very truly yours,

ALBERT R. LEE & CO., INC.

K. W. Putnam
K. W. PUTNAM

KWP:MKL
ENC.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Foundation is obligated to pay this bill. It is becoming embarrassing because the contractor in town feels that he should receive payment.

I would appreciate it if you could have the artist pay this bill at the earliest possible moment.

Thanks for your help.

Very sincerely,

CAK:jb

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ENTE AUTONOMO
LA BIENNALE DI VENEZIA

Venezia, It.
S. Marco, Ca' Giustinian - Tel. 27858 - 28110

Venice
Oct. 16, 1956

Dear Mrs. Halpert,

Enclosed is a letter from the director of the sales office of the Biennale on behalf of the Comune of Venice.

I will not attempt a complete translation here but include this summary note covering the main points of the letter.

The Comune of Venice wants very much to acquire a Ben Shahn for the Museum of Modern Art of Venice - la Galleria Internazionale d'Arte Moderna.

The Comune has at its disposal, through the Biennale, only 1,000,000 lire, somewhat less than \$2,000, for this purchase. In consideration of the importance of the Galleria Internazionale d'Arte Moderna a truly representative work by the artist would be greatly appreciated.

A reply is necessary as soon as possible because the transaction must take place within the limits of the Biennale which closes Sunday October 21. Simply a reply stating that a work is possible at this price is all that is necessary immediately. Soon thereafter you

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October 17, 1956

Mr. C. G. Cunningham, Director
Madeworth Athenaeum
25 Athenaeum Square
Hartford 3, Connecticut

Dear Mr. Cunningham:

This is an urgent personal appeal for you to consider the possibility of your museum saving the life of ART IN AMERICA.

Started in 1913, it has an uninterrupted publication record of 44 years. It is now at a critical crossroads, faced with a predicament which is caused, paradoxically, by its recent natural growth and successful expansion.

It has at this time distinctly outgrown the limits inherent in its publication as a one-woman effort (mine, as owner-editor-publisher-manager). It must either grow to its full potential under institutional auspices, or discontinue publication.

The financial problem is relatively slight. The annual deficit for the last calendar year (1955) was exactly \$2,500; for 1956 it will be little higher. I would personally agree to contribute a sum of \$5,000 to aid in maintaining and developing the magazine under institutional ownership. Another \$1,000 from an interested art patron can be counted on, and I am certain that further personal grants could be obtained within a reasonable time. I would, also, volunteer to continue without pay in any editorial capacity that would seem desirable.

An alternate possibility to continuing ART IN AMERICA as a quarterly is to publish it, with essentially the same content, as an Annual. This would be a simpler operation. The Annual would maintain the identity and interests of the magazine, and would have equal validity in the field; while quarterly publication could be renewed if and when it seemed desirable. My assistance, financial and editorial, could likewise be counted on for this project. The enclosed sheet suggests content for such an Annual, based on 1955-56 articles.

The future of ART IN AMERICA must be determined with this December's issue, at which time publication must cease, or be continued in some form under institutional auspices. It is my firm belief, and that of our Board, that either as a quarterly or an annual ART IN AMERICA would be a distinguished asset to a museum program and a major influence in the art world. I earnestly hope that you may consider its possibilities for your museum.

Sincerely yours

Jean Lipman, Editor

JLh
encl.

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PAUL KANTOR GALLERY

9013 BEVERLY BOULEVARD
LOS ANGELES 48, CALIFORNIA
CRestVIEW 6-2673

September 22, 1958

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you for your letter which arrived this morning. I have been meaning to write for some time to acknowledge, among other things, the receipt of the check for the commission on "The Moon." Thank you muchly.

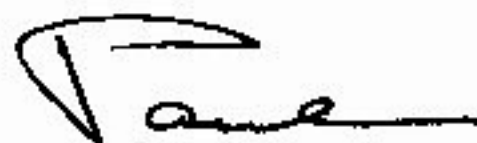
I have sad news concerning the sale of "Nearly White Trees" about which I wrote you. Our friend Max Zurier bought the painting and said that he would pay it out over a period of time, as I wrote you. When I presented him with a bill, he turned back the painting and said that he no longer wanted it. C'est la vie! I now have it out on approval to someone else but won't know for a week or so about the decision.

As you suggest, I'll have the remaining oils by Dove crated and shipped to you next week.

I shall be in New York after the first week in October and look forward to seeing you then.

With best regards,

Sincerely yours,



Paul Kantor

jk

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POZ
October 9, 1956

Mr. Lee H. Schwartz
18 Kingsway
Spring Hill, Alabama

Dear Mr. Schwartz:

Thank you for your letter.

Unfortunately, both paintings referred to in your letter
have been sold and delivered to the clients. They were
among the most popular pictures in the show. Unfortunately
also, we are not planning to represent those painters as
under our arrangement we are agents for the ten artists
whose names appear below, but from time to time organize
a special exhibition like the one that you saw. On the
other hand, we continually buy the work of American art-
ists, both young and old, and have a selection on hand
at all times.

When you are next in New York, I shall be very happy to
show you the collection we have.

Sincerely yours,

EGH/ek

October 11, 1956

Mr. William M. Milliken, Director
The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

Dear Mr. Milliken:

Thank you for the check, completing the payment of
the Marin painting.

I have been hoping to see you during your rare
visits to New York and perhaps, you will drop in
to say hello on your next trip to the big city.

Sincerely yours,

EGH/ek

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Prentice-Hall, Inc.



EXECUTIVE OFFICES

Englewood Cliffs, N. J.

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October 1, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

In a phone conversation a couple of weeks ago, I inquired about the possibility of getting permission to reproduce the enclosed painting, William Penn Signing the Treaty with the Indians, by Edward Hicks for our forthcoming college textbook on American history by Professors Richard Hofstadter, William Miller, and Daniel Aaron. Is this one of the versions that you own or have sold? If so, could you give us permission to reproduce it or tell us to whom we should go to get such permission?

This glossy print was obtained from the Metropolitan Museum. Since it is suitable for reproduction, we do not need an additional one. Thank you in advance for your trouble and consideration.

Sincerely yours,

James M. Guher, Jr.

James M. Guher, Jr.
Associate Editor
Project Planning Division

STATE UNIVERSITY OF IOWA
IOWA CITY
DEPARTMENT OF POLITICAL SCIENCE

October 2, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for sending the photographs. My wife and I like several of the drawings, but with an installment plan available we are tempted to consider the purchase of one of Shawn's paintings. Can you send us some photographs of these, which we could consider before making a final decision? We should be most grateful, and of course we shall return all the photographs when we have made a selection.

Sincerely yours,


Arnold A. Rogov

Not to publishing information regarding sales transactions. Researcher are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 1, 1958

Sir Jacob Epstein
18 Hyde Park Gate
Kensington, S.W. 7, England

Dear Sir Jacob:

Thank you for the information. We keep a careful record of all the sculptures and paintings that pass through our hands and were eager to have the dates for our photograph book.

Since I am sure that someone else who sees the lead cast in my home will want one, I think I should like to place an order for two casts of the "Madonna" - one in the lead, that you have completed, and the other in bronze. The latter I realize is more expensive than the former which was \$282 but, I am sure, the client will pay the difference for the bronze and will wait three or four weeks longer. However, would it be possible to send me the lead cast, which is completed, when you have an opportunity to do so?

Also, I am very reluctant to give up the "Head of Epstein" and wonder whether there is another cast available for shipment in the near future. The price of that, according to our records, is \$584. I hope I am not putting you through too much trouble.

At this point, it occurred to me to ask whether you would at any time consider a one man show at this gallery. We have two floors which lend themselves very well to the medium and now that we are down to only the old masters, I feel that it would be fitting particularly with my personal enthusiasm for your work. I am sure, that Bill Zerach, who is devoted to you, would help us with the installation. We could borrow a number of sculptures in the U.S.A., but it will be important to have some additions which are for sale, as well as enlarged monuments, etc. Please think about this at your leisure.

And, do remember me to Lady Kathleen.

Sincerely yours,

EGH/ek

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members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

heri bert bartscht

sculptor - artist

1125 north canterbury court
dallas 8, texas
whitehall 3-4739

October 14, 1956

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Mrs. Edith Gregor Halpert, Director
Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Regarding your letter from October 9, 1956: THE DALLAS SOCIETY FOR CONTEMPORARY ARTS, a very ambitious new group with the aims of promoting contemporary art in Dallas has to date not money enough for undertaking a project like your very interesting exhibition.

Our shows are still limited to the collections of private persons in the city and One-Man-Shows by artists of the region.

However, we want to keep in touch with you for later because we are very interested to get Out-Of-State exhibitions.

Under separate cover I shall return your material.

*Wired to
Return 10/26/56*

POW

Very truly yours

Heri Bert Bartscht

(Heri Bert Bartscht)

Director of

THE DALLAS SOCIETY FOR CONTEMPORARY ARTS

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September 27, 1958

Mr. L. Arnold Weisberger
Weisberger & French
500 Madison Avenue
New York 22, N. Y.

Dear Mr. Weisberger:

Thank you so much for your letter. I appreciate your
efforts in the matter and look forward to seeing you
again with Mr. Hartford. I shall call your office,
as you suggest, about the middle of October.

It was a fun evening and hope we can repeat it some
time when my cook returns from his vacation.

Sincerely yours,

EGH/ek

LEIGH B. BLOCK
38 SOUTH DEARBORN STREET
CHICAGO 3

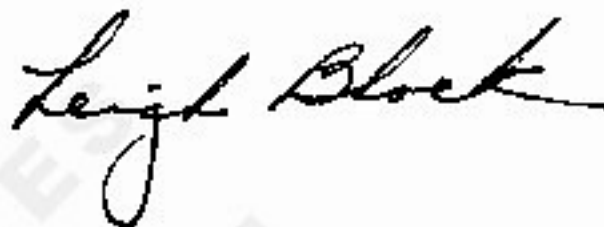
October 17, 1956

Dear Miss Halpert:

Bill Hartmann and I will be in New York again next Tuesday, the 23rd. If convenient with you, we would like for you to take us to Stuart Davis' studio around 2:30 in the afternoon. If I do not hear from you otherwise we will pick you up at your gallery shortly before this time.

By the way, Inland Steel Company has never been billed for the Grammar.

Sincerely yours,



Miss Edith G. Halpert
Director
Downtown Gallery, Inc.
32 E. 51st Street
New York 22, New York

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MUNSON • WILLIAMS • PROCTOR
INSTITUTE

312-318 GENESEE ST., UTICA 4, N. Y.

COMMUNITY ARTS PROGRAM
Harold K. Prior, Director

October 9, 1956

Mrs. Edith G. Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

It was very good of you to give me so much of your
time during my recent visit.

I showed Mr. Prior the photographs of paintings for
possible inclusion in our Portrait show and I am writing to
say that he was very much taken with Woman in Yellow Shawl
by O. R. Fowler. Therefore, we would like to borrow this
picture for the exhibition, and I am enclosing herewith a
loan form in duplicate for catalogue purposes. Kindly fill
in one copy and return to us. The duplicate may be retained
for your files.

We are also interested in considering the Self Portrait
by Karfiol. Kindly send us a photograph of this at your
earliest convenience so that we may decide whether or not we
wish to ask for this painting.

Thank you again for your cooperation.

Sincerely,

Joseph S. Trovato

Joseph S. Trovato
Assistant to the Director

JST:mg
Enc.

Prior to publishing information regarding sales transactions,
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October 17, 1956

Prof. Charles H. Morgan
Department of Fine Arts
Amherst College
Amherst, Massachusetts

Dear Charlie:

Our Alumni Advisory Committee on Contemporary Art has reached agreement on an oil painting by Meigs as an appropriate purchase for Amherst from the funds given by Phil Lilienthal.

This painting is owned by the Down Town Gallery, 32 East 51st Street, New York 22, New York.

Dick Zeisler has been good enough to handle this matter for us. He has been in touch with each member of our Committee and with Mrs. Halpert of the Down Town Gallery who has withheld this painting from sale pending our decision.

I do not recall the exact list price of this painting but with the discount to which Amherst would be entitled, I am quite sure that Mr. Lilienthal's gift is adequate or very nearly so.

May I suggest that you write Mrs. Halpert now, asking her to send the picture to the College and inquiring about specific terms of purchase.

It would be desirable if this whole matter could be concluded without further delay and I would hope that the College might obtain some excellent publicity on this important acquisition.

All good wishes.

Sincerely,

James S. Schramm

JSS/mm

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Mr. Burton Cummings
October 2, 1956
Page Two

I am coming on for a party which Edith Halpert, in her friendly generosity, is throwing, along with Harcourt Brace holding the decanter, to kick off a novel which I inadvertently wrote around the life of Modigliani. The date is Wednesday, October 10; I take it late in the afternoon. But I shall be in touch with you Monday or so and will confirm this. Do come if you can as I should be delighted to see Jackie and yourself.

And perhaps we can find an hour for lunch when we can be more businesslike.

Yours cordially,



Frederick S. Wight
Director of the Art Galleries

FSW/ap

cc: Mrs. Edith Gregor Halpert

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T H E D E N V E R A R T M U S E U M

WEST FOURTEENTH AVENUE AND ACOMA STREET
CHILDREN'S MUSEUM, 1370 BANNOCK STREET

DENVER 4, COLORADO

OTTO KARL BACH - DIRECTOR
NATIVE ARTS DIVISION, CHAPPELL HOUSE, 1300 LOGAN STREET

11 October 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Denver Art Museum is planning an exhibition keyed to the theme of "Man's Conquest of Space" for the period March 11 to May 19, 1957; and once again we hope that we may enlist your assistance.

The exhibition will be used as the annual study program, co-planned by the Museum and the Denver Public Schools, a project in which some 10,000 young students participate. Each receives a handbook for preliminary study in the classroom and then later, tours the exhibition with his class group.

The scope of the show will range from the time of Copernicus and Leonardo to that of Einstein and the present day artists. We hope to tell the story largely in art forms but will also employ some three dimensional objects of scientific instruments and models.

I find that art forms, other than prints, relevant to this subject are extremely difficult to find. Hence, I am writing to you in the hope that you may be able to suggest some pertinent material from your own collections which might fit our needs and be available for loan. We would also appreciate having glossy prints of any of the objects which you suggest to aid in our selection. Also, I did run across the mention of a watercolor, "Martin Bombers" by Lewandowski, catalogued at the time of publication as in your possession. Do you still have it, and if so, would it be appropriate? I haven't seen an illustration.

The handbook, mentioned previously, must be in the hands of the printer by December 1. Therefore, it is imperative for me to ascertain the content of the show and assemble photographs for illustration just as soon as I can. I shall appreciate hearing from you in the near future.

The Museum will of course, cover the cost of packing, shipping and insurance for all loans selected.

Thank you very much for any cooperation you may be able to give us.

Sincerely,

Otto M. Bach

Mrs. Otto Karl Bach
Museum-Schools Coordinator

CMB/mjd

October 1, 1956

Mrs. J. Watson Webb
The Brick House
Southern Acres
Shelburne, Vermont

Dear Electra:

It was wonderful hearing from you again. Evidently, you did not stay in town very long and as usual get yourself "knee deep in work" in Shelburne.

The Hoppin situation was the most horrible shock. We took a trip shortly before all this occurred and there was no suggestion that anything unusual was imminent. I have talked to Bayard several times since the operation and he sound absolutely wonderful and is fighting like a real trooper. The fact that he is going to a rehabilitation center in the near future speaks mighty well for him, as most men at this stage would succumb to the easier method of using a wheel chair and a crutch and much service. I take my hat off to him. Ken has really been remarkable. She took it very hard, naturally, but gave no indication of it in his presence. She would drop in for dinner occasionally and let go, but in a short time actually she snapped back into her efficient manner and to her complete devotion to Bayard.

I was terribly shocked to learn of Mr. Webb's illness. I don't know how you can take it. You certainly deserve a medal for valor. Perhaps, it is time for you to stay home more and cut down on some of the activities. I am glad that both he and you are well now and hope that you will learn to behave yourselves.

Life here has been unusually hectic, and I am now thoroughly convinced that I had better stick to the old artists as this young generation I picked up in Europe is attracting so many young people, that I am completely and thoroughly exhausted. One more week, and I shall be my own age again.

Maxim phoned me last night and told me of your weekend party in addition to your categorizing him in an early American building. Have fun. I was glad to see that the weather turned this morning, and I am hoping that it carries on in Vermont.

When do you plan to be back in New York? I am dying to see you. Perhaps, you will have lunch with me so that we could have a nice old fashioned gab-fest.

Affectionately

ECH/ek